DOCUMENT RESUME

ED 230 899 CS 007 097

AUTHOR Gibbs, Vanita M., Comp.; Pabst, Robert L., Comp.
TITLE Cultural Awareness and Reading. Proceedings of the Annual Reading Conference (12th, Terre Haute, Indiana, June 17-18, 1982).
INSTITUTION Indiana State Univ., Terre Haute. Curriculum Research and Development Center.
PUB DATE Apr 83
NOTE 75p.
AVAILABLE FROM Curriculum Research and Development Center, Statesman Towers West, School of Education, Indiana State University, Terre Haute, IN 47809.
PUB TYPE Collected Works - Conference Proceedings (021) -- Guides - Classroom Use - Guides (For Teachers) (052)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS *Cultural Awareness; *Cultural Pluralism; Curriculum Development; Elementary Education; *Folk Culture; Foreign Countries; Learning Disabilities; Literacy; *Reading Instruction; *Reading Materials
IDENTIFIERS Asia (East)

ABSTRACT

Reflecting the expertise of the speakers and providing a rich resource of information within the conference theme, the articles in these proceedings explore the relationship between cultural awareness and reading. The proceedings begin with a copy of the conference program and opening remarks by the conference cochair. Following an opening address on literature for and about all readers, the papers discuss these topics: (1) folklore, cultural awareness, and literacy, by Ronald L. Baker; (2) free and inexpensive multicultural materials, by Lawrence Reck; (3) cultural pluralism, by Mary Ann Simbol; (4) folk literature as motivation in learning to read, by Marvis Canon; (5) the "culturally responsive" preschool, by Ruth Robinson; and (6) reading and learning disabilities in East Asia, by Otto J. Shipla. (HTH)

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Proceedings
of the
1982
Twelfth Annual
Reading Conference
June 17-18

CULTURAL AWARENESS AND READING

CURRICULUM RESEARCH
AND DEVELOPMENT CENTER

SCHOOL OF EDUCATION,
INDIANA STATE UNIVERSITY
TERRE HAUTE

CS 007 097

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Published by:

Curriculum Research and
Development Center
School of Education
Indiana State University
Terre Haute, Indiana 47809

April 1983

PREFACE

For the past eleven years, Indiana State University has brought to the campus outstanding personalities in the field of reading for the purpose of stimulating the teacher education program. This year the Twelfth Annual Reading Conference fulfilled that purpose well. M. Jean Greenlaw from North Texas State University presented the keynote address, "Literature: For and About All Readers," and followed up the next day with the topic "Reading and Writing Beyond the Basal." Her background in reading and children's literature is well known from her articles published in *Elementary English, Top of the News, Journal of Reading, Journal of Educational Research, School Library Journal,* and *Teaching Language Arts to Culturally Different Children.* She has received numerous honors and awards; most recently she was named the Phi Delta Kappa Young Education Leader of America-1981 and was selected as a member of the 1981 Newbery Award Committee.

The *Proceedings* offer a variety of reading from the afternoon presentations. The articles reflect the expertise of the speakers and provide a rich resource of information within the context of the conference theme.

Of special interest this year was the display of reading textbooks provided by twenty different publishers. We were pleased to have their representatives and consultants enhance the conference program.

Vanita Gibbs
Robert Pabst

INDIANA STATE UNIVERSITY
HULMAN CIVIC UNIVERSITY CENTER
12TH ANNUAL
READING CONF
JUNE 17 &18

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CULTURAL AWARENESS AND READING

PROGRAM OF

TWELFTH ANNUAL READING CONFERENCE

THURSDAY, June 17, 1982

9:30 - 11:30 a.m. Hulman Civic Center Meeting Room Complex

Presiding:
Vanita Gibbs, Co-chairperson

Welcome:
Richard L. Willey, Dean
School of Education
Indiana State University

Speaker:
M. Jean Greenlaw
North Texas State University
"Literature: For and About All Readers"

1:30 - 2:20 p.m.

Room AB - Ronald L. Baker
"Folklore, Cultural Awareness, and Literacy"

Room C - Lawrence Reck
"Free and Inexpensive Multicultural Materials"

Room DE - Mary Ann Simbol
"Hooray! The Melting Pot is Empty"

2:30 - 3:20 p.m.

Room AB - Marvis Canon
"Folk Literature: A Motivating Force in Learning to Read"

Room C - Ruth Robinson
"The 'Culturally Responsive' Preschool"

Room DE - Otto J. Shipla
"Reading and Learning Disabilities--East Asia"

FRIDAY, June 18, 1982

9:30 - 11:30 a.m. Hulman Civic Center Meeting Room Complex

Introduction of Speaker:
Robert Pabst, Co-chairperson

Speaker:
M. Jean Greenlaw
"Reading and Writing Beyond the Basal"
(Paper not included in Proceedings)

Co-chairperson Vanita Gibbs welcomes conference participants.

The teacher is like the candle which lights others in consuming itself.

Ruffini

CULTURAL AWARENESS: OPENING REMARKS

Vanita Gibbs

(The Conference opened with the audience singing "America, the Beautiful" accompanied by a slide presentation of pictures appropriate to the song.)

Cultural Awareness, the theme of the Twelfth Annual Reading Conference, suggests we have something to learn about brotherhood in this land from sea to shining sea. One aspect of brotherhood, awareness of others, is what teaching is all about, and for those of us here today, the teaching of reading is of particular interest. The focus of awareness and reading in relation to the multicultural aspects of our society is the basis for the presentations throughout this Conference.

At this time Dean Richard Willey was to have welcomed you to this opening session. The tragedy of his death this past week is not yet fully realized, but I am sure he will be remembered as a caring, aware person. A colleague of mine said that the only negative remark he ever heard about Dean Willey was that he worked too hard. He was an active administrator, a fighter for the School of Education, and ever aware of each of the 150 persons of his faculty. He wrote personalized letters to each of us at Christmas and on our birthdays, including a message about our special day and our particular contribution to the University. Awareness was a talent with our dean. His absence this morning is only a small measure of our loss.

Awareness is being others-oriented. In my observations of students preparing to be teachers, I recall some incidents which illustrate the need for teaching this affective concept. The first one involved a college student seated with a small group of seven-year-olds. They were struggling with the reading process but appeared to be enjoying the content and also the pursuit of it. The college student, however, was aware only of their struggle and looking ahead to the end of the story said to the children, "C'mon now. You just have two more pages."

The second observation was in a fifth-grade classroom where a young man was working individually with a reluctant reader on a page from his workbook. At the completion of the page and obviously having liked the attention from the college student, the boy said expectantly, "Are we going to do another one?" And the response from my student was, "No, you don't have to do anymore today."

The third illustration is one that is expressed daily in classrooms everywhere. (I have been guilty of it myself!) The teacher addresses the child individually or in a group by asking, "Are you ready to read for me?" For *me*? Awareness is others-oriented rather than "for me."

A cultural awareness, therefore, demands a study of *all* people, a total American experience. We need to teach about heritage, understanding it, without forcing a child to identify with that group and yet allowing him to. And so we have a special conference to help us become more aware of the impact of culture on reading.

We welcome you!

Speaker M. Jean Greenlaw with Co-Chairpersons Vanita Gibbs and Bob Pabst.

Education must bring the practice as nearly as possible to the theory.

Horace Mann

LITERATURE: FOR AND ABOUT ALL READERS

M. Jean Greenlaw

I believe that a major question each teacher must ask of him or herself is, "Why do I teach reading to children?" This question is far more important than "How should I teach reading to children?" because it really should determine the how.

The majority of teachers in the United States teach reading via the basal program. They faithfully follow the instructions in the teacher's guides, have children read aloud through the story around the table, and consume reams of paper in ditto sheet work and workbook pages. These teachers are concerned about what "level" the students are on and whether they will "get through" the basal by the end of the school year.

In my opinion, this is a rather specious approach to the teaching of reading. It is often successful, however. Regardless of the flashy and blatant headlines that trumpet our failures, we are quite successful in teaching students to read. My concern is that in our zeal to create children who can read, we often create those who can and don't. Being able to read is not good enough, as far as I'm concerned. I want to create readers who choose to read, who get pleasure from reading.

The following are some of the reasons why I teach reading. The books I have chosen to exemplify each point are a few of many I could have selected. The reasons are important, but each teacher can choose the books through which to execute the goals.

Language

Language is the ability that sets us apart from other animals. The greater the ability we have with language, the greater the opportunities we have within our society. Language allows us to express our emotions and ideas, to communicate with others. Books are one valuable model of language.

Some books play with language and allow us to hear the sounds our language represents. *Why Mosquitoes Buzz in People's Ears* and *Jump, Frog, Jump* play with the sounds of language and young children will join right in the story, even before they can read. Byrd Baylor helps the reader discover ways of describing things in *Guess Who My Favorite Person Is.* It is so much more effective than a ditto sheet on adjectives. Other highly descriptive books are *The Blue Horse and Other Night Poems, The Bed Book,* and *The Amazing Bone.*

Some authors are adept at showing the ordinary in an unordinary fashion. With a slight twist of language they create new visions for us. Mary Calhoun, in *The Witch Who Lost Her Shadow,* has her witch cry twice. Once she writes, "she saw nothing but tears" and the second time she writes, "there was salt in her mouth, in her eyes." Students are able to

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M. Jean Greenlaw is Associate Professor of Elementary, Early Childhood, and Reading Education at North Texas State University, Denton, Texas.

discuss the differences in these evocative passages and, one hopes, will carry this understanding over into their own writing. Mollie Hunter, in her autobiographical novel *A Sound of Chariots*, passionately describes the pain of a child who writes differently, to create new images. Every teacher should read this book and take it to heart.

Images of other times, other cultures and other worlds are brought alive through books. Eric Haugaard helps us to look at war through Guido's eyes in *The Little Fishes*. Jane Yolen creates the ambiance of a Shaker community through her descriptions and dialog in *The Gift of Sarah Barker*. And Nancy Willard creates an inn and peoples it with mythical and wondrous travelers in *A Visit to William Blake's Inn*, this year's Newbery winner.

Culture

Most of us live our lives in relatively restricted cultural settings. We know our families and our own cultures, but generally believe myths about those "others." Books are one way to help bridge the gap between cultures of time and place and society.

Other times and cultures are vividly shown in *Jeremy Visick*, a time fantasy set in England, and *Manwolf*, a story of a young man with a dread disease which causes him to become werewolf-like in appearance. Set in Poland of the Middle Ages, *Manwolf* helps illuminate why such beliefs as those about werewolves were created. Another time fantasy is *The Wizard Children of Finn*, about two modern children spun back into Ireland of two thousand years ago. Legends come alive and become even more vital through books such as these. Elements of cultures can be shown through folklore such as *The Crane Wife*, a Japanese tale, and through modern stories using dialect such as *The Saving of P.S.*, an Arkansas hill story, and *Don't Forget the Bacon*, a British story.

Poetry is also an excellent means for evoking culture. Arnold Adoff shares his multiracial family in *All the Colors of the Race*. Nikki Grimes touches on universal emotions in *Something On My Mind*. Myra Cohn Livingston writes of a time and a family in *No Way of Knowing, Dallas Poems*. And Dorothy Strickland presents a collection of the works of black poets in *Listen Children*.

Ideas

Our ideas form and shape our actions. Limited ideas are partially responsible for limited actions. Books are one means by which the reader can expand knowledge and try out new ideas. Books can help us learn to look beyond the obvious.

Anno's Counting Book explores the concept of numbers in a multitude of ways. *Why the Tides Ebb and Flow* goes beyond the single traditional "pour quoi" ending and presents four delightful whys of nature. *The turn about, think about, look about book* has us look at the same picture in four different directions and speculate on the nature of the object. Your guesses might be even more clever than the author's answers. *Science Fiction Puzzle Tales* is a collection of puzzles with numerous possible answers--each clever and enjoyable.

Essential truths can be probed through books. The eternal battle between the forces of good and evil is the theme of *The High King*. The many facets of love are the basis of the science fiction book *The Delikon*.

Informational books provide us with new knowledge or a new way of looking at a subject we already consider familiar. *Anna's Silent World* allows us to see the daily life of a child with a handicap. *And Then What Happened, Paul Revere?* presents information in a humorous setting. *Beyond a Reasonable Doubt: The American Jury System* examines the pros and cons of our judicial system. And, *The United States in the Vietnam War* is a low key observation of our involvement in that controversial war.

Emotions

Emotions are often very private, and yet we are relieved when we realize others share the same fears and feelings and thoughts. Books can provide us with a catharsis and the pleasure of sharing our feelings. Anthony, in *I Sure Am Glad to See You, Blackboard Bear*, gets his revenge on all the bullies in his life with his imaginary blackboard bear. *Clyde Monster* learns that people aren't lurking in caves to scare him at night, just as monsters don't lurk in bedrooms to scare children. *Timothy Goes to School* and discovers that he will make some friends, even if there is a Claude to mar his days.

There are so many faces of love, and though we find it difficult to discuss, some books express it beautifully. Zindel's *I Love My Mother* recounts the reasons why a young boy loves his mother. This is not saccharin but charming, warm, and fun. A young pig resists her family's penchant for *Sloppy Kisses* and then misses them. The pictures are as much fun as the words in this book. Tyree wants to wait up for his father who will be coming home late. His mother's compromise shows a warm family setting in the *First Pink Light*.

Loss of someone or something that is loved is one of the deepest emotions. Christopher's dog is killed in *The Accident*, and his father's compassion helps him accept and grieve. Conrad is driven to despair and attempted suicide over the loss of his brother and the guilt he feels for surviving. An entire family's responses to loss are the moving force in *Ordinary People*. Wren and Keven are two teenagers trying to cope with the loss of their father to a mental collapse and their mother to a career. The strength of their grandmother helps them survive in *Notes for Another Life*.

Katherine Paterson is an author who has the marvelous ability to reach inside your mind and allow you to respond to her books from your own experiences, rather than respond merely to her characters and situations. She has so many fine books, but *The Great Gilly Hopkins* is my favorite. Gilly is a tough foster child, abandoned by her flower-child mother, who learns some hard truths about people and love.

Words by Heart allows us to look at prejudice and the effect it has on those who feel it and those who bear the brunt of this emotion. No punches are pulled, but it is a story not a tract. The message is all the stronger because of the skillful writing.

Laughter

Where would we be if we couldn't laugh? I know something is seriously wrong in my life if I don't laugh every day. School should be a place of laughter, especially if nowhere else in the student's life is. Some books are just plain fun to read or hear. It is fun to find the hidden characters in *Each Peach Pear Plum* and to look for the frog in *Frog Where Are You?* The language play and the humorous pictures are a treat in *I Will Not Go to Market Today*. And, Arnold Adoff's sense of humor will bring you back again and again to *Eats Poems*.

Some books allow us to look at ourselves and laugh. The remembrance of all the things we wished or wish for *Someday*, the trauma of deciding whether to take our stuffed animal when *Ira Sleeps Over*, and the very recognizable *Alexander and the Terrible, Horrible, No Good, Very Bad Day* are all universal experiences that can be shared with laughter. There are even some books that look at adolescence with laughter. Paula Danziger has written numerous funny books, and *The Cat Ate My Gymsuit* is an excellent example. What a wonderful excuse for not taking gym. Richard Peck has tongue firmly in cheek when he tells of *Ghosts I Have Been*.

People

Some books create characters who come alive and come to represent a time or place or action. *Queenie Peavey* is one of my models of an adolescent in rebellion. She needs to fight for her own place in the world while discovering that she really doesn't need to fight so hard.

Iris Fogel is everyone who discovers suddenly that it is necessary to wear *Spectacles*. *Amelia Bedelia* is the lovable, goofy woman who mixes up most of the everyday actions but has her redeeming qualities. Other characters who are memorable are Lobel's Frog & Toad, Fleishman's McBroom, Hoban's badger Frances, Keat's Peter in *The Snowy Day*, and others too numerous to mention.

Beauty

Books can evoke beauty through words and illustrations. Picture books are not only for young children. They are meant to be shared by all who are open to their beauty. The quiet beauty of the morning is shown in *Dawn* and in *Wake Up, Jeremiah*. Byrd Baylor and Peter Parnall have collaborated to bring the reader many beautiful poetic prose renderings of the beauties of nature; *The Desert Is Theirs* is one lovely example.

Classic tales such as *The Nightingale, Swanlake,* and *Wild Robin* are enhanced by elegant and moving illustrations. New tales based on myth and legend are created, such as *The Clown of God* and *The Seeing Stick*. And the book *Ben's Trumpet* proves conclusively that black and white can be as effective and beautiful in a book as using full color.

Conclusion

These, then, are some of the reasons *why* I teach reading. I will not always be there to read to my students and to bring them to the books they might enjoy and learn from. If I give them the skill of reading along with the joy of reading, I will have provided an endless treasure. How could I, in good conscience, do less?

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FOLKLORE, CULTURAL AWARENESS, AND LITERACY

Ronald L. Baker

Since William J. Thoms, an English antiquarian, coined the term in 1846, *folklore* has been defined a number of ways. The diversity of definitions is reflected in the *Standard Dictionary of Folklore, Mythology, and Legend* (Funk & Wagnalls, 1949), which gives not one but *twenty-one* definitions of *folklore*. Though now dated, one of the best definitions of *folklore* in that dictionary was written by Archer Taylor: "Folklore consists of materials that are handed on traditionally from generation to generation without a reliable ascription to an inventor or author" (pp. 402-403). With its emphasis on the materials of folklore (texts and artifacts), Taylor's definition of *folklore* was a typical one until the late 1960s when folklorists modified their studies of conventional genres to include more information on context, function, performance, audience, and individual folk artists or craftsmen. Richard M. Dorson's redefinition of *folklore* in a brochure entitled *1968 Festival of American Folklore* (1968), issued by the Smithsonian Institution, clearly reflects this movement from looking at folklore as texts to viewing folklore more holistically as unofficial culture. Dorson writes:

> Folklore is the culture of the people. It is the hidden submerged culture lying in the shadow of the official civilization about which historians write. Schools and churches, legislatures and courts, books and concerts represent the institutions of civilization. But surrounding them are other cultural systems that directly govern the ideas, beliefs, and behavior of most of the world's peoples. . . . Formal learning is thrust at the schoolboy in classroom and textbook, but his notions about sex and power and life's goals are molded by the age-old lore he drinks in from his peers. The written literature of classic authors stands in contrast to the subterranean oral expression and the lowly channels of print that permeate civilized as well as less literate societies. (p. 37).

Dorson's notion of folklore as the unofficial culture of subgroups is an improvement over earlier definitions stressing texts and artifacts; however, like earlier definitions, it fails to acknowledge the dynamic quality of folklore. Those who don't know better could still read into Dorson's definition their misconception of folklore as simply quaint survivals found among backward people. Consequently, in the past dozen years folklorists, mainly at the University of Pennsylvania, have defined folklore not narrowly as materials or broadly as unofficial culture but as a communicative event--a process of social interaction involving performer, text (or artifact), audience, and context. (See, for example, Ben-Amos, 1971). Thus, a folktale, for example, is not a text recorded, printed, and read; but it is a storyteller's performance of a tale before a specific group in a natural physical setting.

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My own concept of folklore is eclectic, drawing upon the older definitions as well as on the more recent ones. I view *folklore* as the dynamic process of sharing informal culture within close-knit groups. *Folkloristics* is the study of the expressive and material manifestations of this informal culture in physical and social contexts. The folk are not necessarily illiterate peasants or hillbillies, although they may be both. *Folk* means people, especially subgroups who have something in common--for example, ethnic, religious, occupational, or geographic backgrounds. Consequently, all of us are folk, generally belonging to several folk groups at the same time. *Lore* consists of the materials of folklore: traditional mentifacts, artifacts, and pictographs that are informally passed on from one person to another by word of mouth, customary apprenticeship, handwriting, typewriting, xerography, or other informal modes of communicating. Thus, the forms of lore range from oral genres (e.g., legends, ballads, proverbs, riddles) to material traditions (e.g., log buildings, household crafts, woodcarvings, costumes). Some kinds of lore (e.g., traditional beliefs, customs, dances, and games) combine oral and non-oral elements. Other forms of contemporary lore--like folk cartoons, graffiti, and mock letters and memos--are neither oral nor material but circulate informally in writing.

The contemporary concern for process, performance, context, and function has led folklorists to consider how people communicate within social and physical contexts. While earlier folklorists and dialectologists collected items of traditional speech extracted from culture, contemporary folklorists and sociolinguists study the totality of speech behavior of a folk group and the link between speech form and cultural context. For example, item-oriented linguistic geographers mainly study regional variations in speech and present their findings on maps or in tabular form. Then they draw upon the history of the language or history in general to account for the variations they discover. On the other hand, ethnographers of speaking, like Dell Hymes (1962), are not interested primarily in American regional English but in speech use as cultural behavior within any linguistic community or folk group. Ethnographers of speaking assume that all speech activity is subject to patterning and try to discover in ordinary behavior the rules that govern the use of speech. They feel that learning the cultural rules that govern speech is just as important as learning the language itself. As Peter B. Hammond (1971) says:

> With the development of the ethnography of speaking we shall have, as a complement to the rules of grammatically correct usage, a statement of the rules that determine which of severally [sic] grammatically correct utterances is appropriate to the socio-cultural context in which it occurs. These rules go beyond considerations of good and bad manners to encompass such factors as the social position of the speaker and the person addressed (differences in age, sex, social, economic, political, religious and/or ethnic status), to include also attention to the manifest and latent intentions of the speaker (as in a public jocular insult that may allow the speaker to express his anger and to communicate indirectly the source of his frustration, providing him with a chance to weaken his adversary's position in the eyes of on-lookers and to elicit their support on his own side). (p. 360)

Folklorists no longer equate folk speech simply with the speech of older, relatively uneducated people living in rural areas, as old-time

dialectologists did. Folk speech is the oral, informal language learned independently of formal schooling. By the time children come to school, they already have mastered the oral language of their folk groups. Everyone learns his or her native language informally from family and friends. Formal schooling simply tries to modify what already has been learned. As a matter of fact, folk speech is the foundation on which all language is based (Richmond, 1972). Folk speech sometimes is defined as deviations from standard speech or variations in grammar, pronunciation, and vocabulary. (See, for instance, Brunvand, 1978). *Variation* is a better term than *deviation*, though, since language is arbitrary; however, traditional speech activity encompasses more than simply variations in grammar, pronunciation, and vocabulary. For example, Edward T. Hall (1974) shows that although most of us take listening for granted, "the way people show they are listening is as varied as the languages they speak." Listening, he says, is a part of language--"not explicit but implicit; not spoken but silent" (p. 130). Teachers, especially, should be aware that listening varies from culture to culture, or they will misinterpret, for example, the listening behavior of black ghetto children who listen with their eyes lowered to show respect or the listening behavior of Navahos who do not look a speaker directly in the eyes unless they are angry.

Thus, language, like other social behavior, is dynamic and varies from culture to culture and from context to context within a culture. Variation is found not only in the language of students but also in the language of teachers. As DeStefano (1974) points out:

> The language an individual uses varies with the situation. A teacher talks one way to her principal, another way to her fellow teachers, still another way to her pupils, and yet another way to their parents. Miss Fidditch might say to the principal, "Hubert is a constant disrupter in class"; to Hubert's parents, "Hubert has some difficulty settling down to do his work"; to her fellow teachers in the lounge, "That kid's driving me nuts with his yackity-yacking"; and to Hubert himself, "Hubert, what's wrong with you?" or "Hubert, be quiet." (pp. 18-19)

As DeStefano points out, the teacher's vocabulary changes from academic jargon, ("constant disrupter") to slang ("kid's" and "nuts"). Such situational changes are common, although the folk, including teachers, are not always aware that their language changes to suit different social situations. Sociolinguists call the varying of language forms to fit different social contexts "register change" or "switching." DeStefano defines *register* as "a set of linguistic forms used in given social circumstances. Each register may be signaled by changes in phonology (sounds), syntax (structure), and lexicon (vocabulary)" (p. 19). While the range of registers an individual controls varies from person to person, generally a speaker controls a range of registers extending from informal ones used within his or her own folk group to formal ones used in academe and other formal settings.

The sociolinguistic concept of *register* is especially important to teachers of reading and writing, for most of us have students who are culturally different. The concept of *register* suggests that variation in language use is quite natural and is a better way of thinking about language differences than is "deviations from standard speech." After all, standard speech itself is a register, a variety of English used in formal

contexts. Students from different cultures already control a range of registers, including some standard forms. The aim of teachers of reading and writing is to help these students control even more standard forms of English. DeStefano advises:

> Teachers need to discard negative attitudes toward variation in language use. The first step toward developing a more positive approach may be to understand that so-called standard English and the language of culturally different children consist of sets of registers in which various linguistic forms may be shared. Thus, the set of registers that black ghetto children use already includes many standard forms. These children are extending their range of registers and are learning to control more so-called standard forms under circumstances that call for these forms. (p. 20)

Variation is an essential quality of folklore. As Alan Dundes (1965a) has pointed out, paradoxically, "an item of folklore may be everywhere the same and everywhere different" (p. 339). In other words, a folktale like "Cinderella" might be told around the world, but wherever the story is found it will vary, generally reflecting the culture in which it is collected. Literary folklorists usually emphasize the similarities of international folklore in their wide-ranging comparative studies, while anthropological folklorists more often stress the differences in relating folklore to other aspects of culture in their in-depth studies of folklore in a single culture. Both approaches are one-sided, though, and the professional folklorist studies folklore both extensively and intensively. As Dundes (1965b) says:

> There are only two basic steps in the study of folklore. . . . The first is objective and empirical; the second is subjective and speculative. The first might be termed identification and the second interpretation. Identification essentially consists of a search for similarities; interpretation depends on the delineation of differences. The first task in studying an item is to show how it is like previously reported items, whereas the second is to show how it differs from previously reported items--and, hopefully, why it differs. (p. 136)

Since "folklore may be everywhere the same and everywhere different," the intercultural study of folklore reveals a common humanity in spite of cultural differences. This principle of folkloristics was the theme of a seminar for teachers introduced at the University of Arizona in the summer of 1969. The director of the program, Professor Byrd Howell Granger (1971), reports, "The project had, and continues to have, objectives which seek to unify in an age of emphasizing differences. In short, under the title 'Folklore and Cultural Awareness' these teachers were to learn that all people are essentially alike; they just do things a little differently. The key to that awareness is the lore of the people--the things they do, make, say, believe" (p. 18).

Another folklorist, Ellen Stekert (1969), agrees that "the study of folklore, especially the collecting project, can be an exciting excursion into the human potentials of intellectual and cultural awareness" (p. 4). Most teachers of introductory folklore assign a collecting project that requires students to interview people and record folklore in context.

Old-time folklorists used to tell their students that in folklore courses, especially through the collecting project, they would get to know their grandparents. It is true that if they collect from family members, students will learn things about their relatives they never knew before. For example, one semester after completing his collecting project, one of my students told me, "I always thought my parents were dumbasses until I did this folklore collection. Hell, they know all kinds of stuff." Since we are all folk and since folklore is constantly being reworked and created anew, students not only get to know their parents and grandparents in a folklore class; they get to know themselves and people from other cultures better, too. They learn to respect and appreciate their own culture as well as that of others.

Teachers, too, can become more understanding and tolerant of the diverse cultures of their students, and consequently more successful teachers, by learning something of their students' folklore. As folklorist Thomas A. Green (1969) says, "It is imperative . . . that the first step must be to make the teacher 'walk one mile in the moccasins' of his students (to rephrase an American Indian proverb) instead of cutting off his charges' cultural feet" (p. 51). Miles Zintz (1977) points out that most American teachers have middle-class values. They "come from homes where the drive for achievement and success causes parents to 'push' their children to climb the ladder of success, where 'work for work's sake' is important, and where everyone is oriented to future-time values" (p. 296). To teach successfully, according to Zintz, a teacher must realize that students might have quite different values which the teacher must work to understand and not disparage. As an example, Zintz contrasts the values of a middle-class teacher and a Pueblo student. The teacher values mastery over nature; the Pueblo values living in harmony with nature. The teacher is future oriented; the Pueblo is present oriented. The teacher explains natural phenomena scientifically; the Pueblo explains natural phenomena mythologically. The teacher has developed a sense of competition to advance socially and professionally; the Pueblo has developed a sense of cooperation to maintain traditional ways. The teacher values individuality and aggression; the Pueblo values anonymity and submissiveness. The teacher works to save for the future; the Pueblo works to satisfy present needs (pp. 296-297). Since all traditional societies have some features in common (see Redfield, 1947), some of the values of Pueblo culture are shared by other folk and tribal cultures. As a matter of fact, even some Hoosiers without much formal education share some of the Pueblo values, although admittedly they, as many contemporary Pueblos, are becoming acculturated and have accepted many middle-class values.

Since language and culture are interdependent, cultural differences in students and teachers can create barriers to the students' understanding of concepts taught in schools. As Zintz (1977) says, "It must be appreciated that language and culture are mutually reinforcing and must be utilized jointly in teaching minority groups advantageously"(p. 298). In spite of the close relations between language and culture, though, as Stanley F. Wanat (1974) points out, "group differences have generally been ignored in research on language development. Thus dialect differences, possible ethnic differences in capacities and strategies for processing information, differences in thinking style, and emotionally related factors are not adequately taken under consideration" (p. 41).

Anthropologist Dorothy Lee (1974) shows that people from different cultures codify reality differently (and perhaps even apprehend reality

differently). Language, she maintains, is a clue to these differences in codification. Contrasting the language of the natives of the Trobriand Islands in the Solomon Sea area with English, she finds that the Trobrianders codify reality nonlineally, whereas literate English speakers stress lineal relationships. The Trobriand Islanders view events and objects as self-contained points and make no temporal connection between them. Thus, for them there is no past or future, and their language has no tenses. They see no causal relationships, as we do, but view an event or object as part of a patterned whole (pp. 112, 116). Lee writes:

> When we in our culture deal with events or experiences of the self, we use the line as guide for various reasons, two of which I shall take up here. First, we feel we must arrange events chronologically in a lineal order; how else could our historians discover the causes of a war or a revolution or a defeat? Among the Trobrianders, what corresponds to our history is an aggregate of anecdotes, that is, unconnected points, told without respect to chronological sequence, or development, or causal relationship; with no grammatical distinction made between words referring to past events, or to present or contemplated ones. And in telling an anecdote, they take no care that a temporal sequence should be followed. . . .
>
> Secondly, we arrange events and objects in a sequence which is climactic, in size and intensity, in emotional meaning, or according to some other principle. We often arrange events from earlier to later, not because we are interested in historical causation, but because the present is the climax of our history. But when the Trobriander relates happenings, there is no developmental arrangement, no building up of emotional tone. His stories have no plot, no lineal development, no climax. . . .
>
> When the Trobrianders set out on their great ceremonial kula expedition, they follow a preestablished order. First comes the canoe of the Tolab wage, an obscure subclass. Next come the canoes of the great chiefs. But this is not climactic; after the great chiefs come the commoners. The order derives meaning not from lineal sequence, but from correspondence with a present, experienced, meaningful pattern, which is the recreation or realization of the mythical pattern; that which has been ordained of old and is forever. Its meaning does not lie in an item-to-item relationship, but in fitness, in the repetition of an established unit. (pp. 122-123)

While lineality is taken for granted and valued in most Western art, science, philosophy, and history, the Trobriand Islander values repeated patterns corresponding to past Trobriand and mythical experience. Apparently, the Trobrianders can perceive lineality, but they do not value, and even find despicable, lineal activities and behavior (p. 120). Essentially what Lee is illustrating in her article is some differences between a purely oral culture and a literate culture. Different kinds of perception, thought, and expression are fostered in oral and literate cultures.

In "Literacy and Orality in Our Times," Walter J. Ong (1979) agrees that the intellectual processes of Western culture are primarily analytic and lineal and the noetic processes of oral cultures are mainly formulaic

and rhapsodic. He points out that writing is absolutely necessary "for the analytically sequential, linear organization of thought" (p. 21), which literate Westerners prize but Trobrianders despise. Father Ong stresses that writing is not only necessary for distributing knowledge but also for performing all the intellectual operations that our highly technological culture demands. Ong ingeniously distinguishes between two kinds of orality in the modern world: primary orality and secondary orality. Primary orality is "the pristine orality of mankind untouched by writing or print which remains still more or less operative in areas sheltered to a greater or lesser degree from the full impact of literacy" (p. 3). Secondary orality "is the orality induced by radio and television, and is by no means independent of writing and print but totally dependent on them" (p. 3). Primary orality "operates with the sort of commonplaces, formulary expressions, and clichés ordinarily despised by fully literate folk, for, without writing, an oral culture must maintain its knowledge by repeating it. Writing and, even more effectively, print store what is known outside the mind and downgrade repetitive styles" (p. 3).

The culture of the Trobrianders, discussed by Lee, is a primary oral culture, and there are many others around the world. Even in our own country, some urban blacks as well as many geographically isolated whites still have a primary oral culture or residually oral culture,* although it has been modified somewhat by contact with electronic media, or secondary orality. In contrast to the highly oral culture of these people, according to Ong, is the culture of suburban and non-ghetto urban Americans, which is mainly a secondary oral culture (p. 4). The problems teachers of reading and writing face in moving students out of the two kinds of orality and into literacy are not the same. For example, Ong's former student, Thomas Farrell (1977), contrasts the abilities of open admissions students at the City College, CUNY, who come from a highly oral culture, with students in the Subject A basic writing courses at Berkeley, who have graduated in the upper twelve percent of their high-school classes and come from a secondary oral culture. Farrell says:

> The kinds of errors in the papers of the students in Berkeley's Subject A are similar only in terms of categories of errors to the papers of open admissions students at The City College. There are qualitative differences between those papers that should not be overlooked when planning instruction, just as the strengths of the open admissions students should not be overlooked. But the basics movement seems to assume that mechanical and grammatical errors of the same kind signify the same problem. It would probably be too facile to say that open admissions students are for all practical purposes new writers while Subject A students are for the moment poor writers, but from what I've been told the Subject A students are substantially beyond open admissions students in terms of mastery of the detached, analytic forms of thinking fostered by literacy, although they have not yet mastered the conventions of spelling, punctuation, and edited grammar and they still need work on producing logical, extended abstract reasoning in their papers. (pp. 454-455)

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*"Ong uses the term 'residually oral culture' to characterize a situation in which people have mastered the rudiments of reading and writing but oral habits of thought and expression still permeate their thinking" (Farrell, 1977, p. 446).

While the problems of teaching reading and writing to students from primary and secondary oral cultures are not always the same, some students from secondary oral culture as well as students from primary oral culture have trouble comprehending lineal thought and organization, for the world view of students from oral cultures, of whatever nature or degree, is in some ways similar. For example, the proverb is a universal form of oral literature. Literates often have trouble understanding the wisdom of proverbs since frequently proverbs are contradictory. One proverb advises "Look before you leap," but another warns "He who hesitates is lost." Literates steeped in traditional deductive or modern inductive logic, both involving lineal codifications of reality, simply cannot accept such contradictory statements as truth. But as Lee and Dutch critic André Jolles (1929) suggest, the world view of oral culture differs from that of literate culture. Proverbs view the world not as a continuous sequence of events but as isolated blocks of experience. People in oral cultures see the world as a string of isolated experiences in which each experience is conceived as independent and highly concrete. Proverbs may contradict one another, but they express the truth of a moment, not an absolute or verifiable truth that Western rationalists and positivists have traditionally sought.

The world view reflected in proverbs is found in other forms of oral literature as well as in forms of popular culture and in some freshman themes. The oldest English folk ballads, for example, begin in the middle of action and have little or no apparent motivation. There is little, if any, continuity of plot or action; they leap from one thing to another. Plot and motive are irrelevent to the folk mind. Ballads, like proverbs, express a subjective truth of the situation. They generally concentrate on a dramatic moment in an individual's life and illustrate how he or she confronts it. In modern popular culture, disseminated by mass media rather than oral tradition, comics, films, and TV commericals have about the same structure as folk ballads. Comics tell a story in frames, or close-ups, with no clear transitions; and movies and TV commercials often make use of montage, again a technique that presents the material in a series of rapid flashes, or close-ups of isolated events, without logical transitions. One major criticism English professors write on freshman essays is that the papers lack unity and coherence. They want students to frame a clear thesis, develop it with concrete proof, use some form of lineal or analytical organization, and provide clear transitions. But as Farrell (1977) points out:

> Highly oral students won't do this unless they are shown how and reminded to do so often. Left to themselves they will introduce entirely new ideas every other sentence or so, and many of these statements will appear to be highly opinionated or sententious since strongly committed statements are part of the natural polemical stance of oral discourse. Often they will write in clichés or heavily formulary expressions, the staples of oral communication. (p. 456)

Meaning in primary and secondary oral cultures, however, is not produced simply in an isolated block of experience, in an individual frame, or in a single close-up. Rather, it is produced in a *string* of isolated blocks, frames, and close-ups. Accordingly, people in oral cultures can, and in fact do, think lineally; however, as Lee suggests, unlike literate Westerners, they stress and value nonlineal patterns more than lineal continuity. Or, as Lévi-Strauss (1955) says, oral

cultures do not produce meaning in isolated relations but in what he calls "bundles of such relations" (p. 87). Speaking of time in oral myths, he writes, "On the one hand, a myth always refers to events alleged to have taken place in time: before the world was created, or during its first stages--anyway long ago. But what gives the myth an operative value is that the specific pattern described is everlasting; it explains the present and the past as well as the future" (p. 85). Thus, mythological time is "both revertible and non-revertible, synchronic and diachronic" (p. 87). An analogy Lévi-Strauss gives helps explain what he means:

> Let us first suppose that archaeologists of the future coming from another planet would one day, when all human life had disappeared from the earth, excavate one of our libraries. Even if they were at first ignorant of our writing, they might succeed in deciphering it--an undertaking which would require, at some early stage, the discovery that the alphabet, as we are in the habit of printing it, should be read from left to right and from top to bottom. However, they would soon find out that a whole category of books did not fit the usual pattern: these would be the orchestra scores on the shelves of the music division. But after trying, without success, to decipher staffs one after the other, from the upper down to the lower, they would probably notice that the same patterns of notes recurred at intervals, either in full or in part, or that some patterns were strongly reminiscent of earlier ones. Hence the hypothesis: what if patterns showing affinity, instead of being considered in succession, were to be treated as one complex pattern and read globally? By getting at what we call *harmony*, they would then find out that an orchestra score, in order to become meaningful, has to be read diachronically along one axis--that is, page after page, and from left to right--and also synchronically along the other axis, all the notes which are written vertically making up one gross constituent unit, i.e. one bundle of relations. (pp. 87-88)

Since people in oral cultures emphasize a subjective truth of the situation expressed in repeated patterns and not simply an absolute or verifiable truth expressed in sequential lineal processes, their world view is more existential than positivistic. Thus, when teachers of reading and writing teach students from primary or secondary oral cultures to read and write, they are not merely teaching skills; they are teaching philosophy--a different way of perceiving and codifying reality, a different world view. In requiring students to read and write essays with thesis statements and patterns of organization like cause-effect, comparison-contrast, chronology, analysis, classification, and so on, teachers of literacy are imposing on culturally different students logical orders that aren't stressed or appreciated in oral cultures and that literates accept as true only on unquestioned faith.

While the ability to read and write exposition is absolutely necessary in our contemporary technological society, it probably is not the place to start with non-readers or even with poor readers. A more sensible beginning would be a language-experience approach, starting with folktales, especially memorates (personal experience tales), from the student's own primary oral culture and moving to popular literature that expresses values of larger secondary oral culture. Then from folktales and popular literature, students can move on to more sophisticated kinds of imaginative literature, for much more than exposition, imaginative literature generally

reflects a world view closer to that found in proverbs and other oral genres. Kenneth Burke (1957), for example, sees something of the proverb in all literature, since a literary work, like a proverb, sizes up or names a typical, recurrent situation (pp. 256, 259). Perhaps more to the point, though, is a statement by D.H. Lawrence (1977), who says in *Studies in Classic American Literature*: "An artist is usually a damned liar, but his art, if it be art, will tell you the truth of his day. And that is all that matters. Away with eternal truth. Truth lives from day to day, and the marvellous Plato of yesterday is chiefly bosh today" (p. 8).

Several empirical studies have shown that cultural background influences reading comprehension. For example, in one experiment (Steffensen, Joag-Dev, & Anderson, 1979) subjects from the United States and India read letters about an American wedding and an Indian wedding, and it was found that "Subjects read the native passage more rapidly, recalled a larger amount of information from the native passage, produced more culturally appropriate elaborations of the native passage, and produced more culturally based distortions of the foreign passage. Whether recalling the native or foreign passage, subjects recalled more of the text elements rated as important by other subjects with the same cultural heritage" (p. 10). The authors of this study concluded that perhaps "some portion of the difficulties that United States minority children often have in learning to read with comprehension is attributable to mismatches between subcultures and the majority culture whose viewpoint predominates in the materials children are given to read" (p. 28). This assumption was tested in a subsequent study (Reynolds et al., 1982) of black and white eighth-grade students who read a passage dealing with "playing the dozens," or "sounding," a traditional form of ritual insulting found mainly in urban black communities. Generally, black students interpreted the passage as verbal play, while white students misinterpreted it as physical aggression (pp. 353-366). When one of the black students was told that white students thought the passage was about fighting rather than verbal playing, he asked, "What's the matter? Can't they read" (p. 365)? This study clearly shows that "when reading material covers an area in which there is a clear cultural difference . . . there are large differences among groups in comprehension" (p. 365).

Recorded and printed folklore long has been used in elementary English and remedial reading classes because folk literature has "low reading difficulty and high reading motivation" (Pilant, 1951, p. 228). This, of course, is a legitimate use of folklore in the classroom, especially when the folklore is from the student's own culture. Using folklore is a way of beginning with students where they are, for the world view and language in folk materials from their own culture will be familiar. The contemporary concern for context as well as texts in folkloristics, however, offers new insight into the underlying cultural determinants of both oral and written discourse. Studies in folklore, ethnography, and sociolinguistics show that there is sociolinguistic competence as well as simply linguistic competence in using language. Sociolinguistic competence involves the full range of knowledge and ability of communicating within social and physical contexts and not just knowledge of grammar and rules. As Richard Bauman (1972) says, "Good talking" for American blacks means proficiency in playing the dozens, rapping, shucking, signifying, toasting, and other traditional speech activities and "not talking like an English teacher" (p. 159).

Folklorists believe that the language of the culturally different is neither good nor bad; the registers they control are appropriate within traditional contexts. Moreover, folklorists do not believe that any minority group is culturally deprived. As Dundes (1969) stresses, "minority groups have just as much culture as anybody else. The point is simply that it is another culture, a different culture" (p. 478). By understanding something of the language variation and cultural differences of students, teachers of reading and writing can treat their students more humanely and thus can more readily help them increase their range of registers to include more literate forms of English. Students must be shown that if they want to move from one context to another and be accepted, they must vary their language, just as they vary their dress and other social behavior for different occasions.

Moving students from various kinds and degrees of orality to literacy, though, is not merely training them to transcribe their oral language. Neither is it simply instructing them in the conventions of standard English or in the structure of the English language. It involves teaching them another way of viewing the world and organizing their experience. To do this, teachers have to know the traditional codes for expression in the cultures of their students, or, as Ong (1979) says, teachers have to know where they are coming from:

> Once we know something about the psychodynamics of the oral mind, we can recognize that primary orality, at least in residual form, is still a factor in the thought habits of many of those to whom we are called upon to teach writing. Such recognition does not automatically solve our problems, but at least enables us better to identify them. Our students from oral or residually oral cultures come not from an unorganized world, but from a world which is differently organized, in ways which can now be at least partly understood. (p. 5)

Since folklore reflects culture, it can serve as a key to understanding the culture of others; consequently, if teachers want to know their students better, they should study their folklore. Folklore will not only reveal a group's world view and values, but it will reveal a group's image of itself and its images of other groups. Thus, teachers might learn what students think of them and their instructional methods in the folklore of their students. For instance, Dundes (1969) retells the following tale of an elementary teacher who taught "look-say" reading:

> One day in backing her car out of a parking place on the street, she banged into the car parked behind her. She immediately got out to survey the possible damage and looking at her rear fender she said, "Oh, oh, oh, look, look, look, Damn, Damn, Damn!" (pp. 481-482)

This joke is funny because in an actual situation of this sort the teacher would not talk the way she does in the tale. As a matter of fact, the artificial language she speaks in the joke would not be spoken by anyone in any real communicative context. Yet we still find this kind of non-language in basal readers. As Reynolds and his colleagues (1982) point out, basal readers, as well as standardized tests and content area texts, also "lean heavily on the conventional assumption that meaning is inherent in the words and structure of a discourse" (p. 356). Studies by folklorists, ethnographers, and sociolinguists, however, suggest that literacy is built on the natural language of real people and is a cultural as well as a cognitive phenomenon. Happily, reading educators like Kenneth Goodman (1965) agree.

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Speakers Ronald L. Baker and Mary Ann Simbol.

The attainment of a sound mind is the end of education.

John Locke

FREE AND INEXPENSIVE MULTICULTURAL MATERIALS

Lawrence Reck

WILLKOMMEN! ACCUEIL! ACCOGLIENZA! BIENVENIDA! VALKOMMEN! KABOLASPONEM! AHLAN WA SAHLAN! WELCOME!

Literally thousands of free and inexpensive materials are available to help you teach about the plurality of the world's peoples. The listings of multicultural materials in this article are only a sampling of items available to you. Teaching with multicultural materials is using your ingenuity, methodology, and print and nonprint media to teach about people and their cultural differences and similarities. These materials should be supportive of what you are presently teaching and integrated into your units, not used in separate doses. This integration could take place in any curricular area; e.g., mathematics, English, social studies, language arts.

Teach about the people, not the country, for the country comes alive when you teach about its people. Your students can travel vicariously and learn about other peoples with such classics as *And Now Miguel, Island of the Blue Dolphins, The Big Wave, Banner in the Sky, Shadow of the Bull, Crow Boy,* and *Paddle to the Sea.* Do not overlook literature to introduce peoples and customs. Many of these classics have been made into films which are also available for classroom study.

Situations bring opportunities to teach about plurality. Much is being printed in the newspapers and magazines about Vietnamese, Cubans, and other boat people entering the United States. Use newspapers to form the bases for discussions. Ask international children in your classes to teach about their clothes, foods, and culture. Invite their parents to participate. It enhances the children's self-concepts and helps to make the parents feel more a part of the community.

Seek out persons in the community and students in colleges of various backgrounds and ethnic groups. Many high schools have exchange student programs, and some 4-H groups participate in similar programs. It is not uncommon for foreign language classes to visit countries they have studied. Encourage students to become pen pals with international peoples. The 1982 World's Fair in Tennessee provided another opportunity to experience food, art, and customs of other ethnic groups.

Travel to various countries, take slides, and gather teaching materials. Persons on your own staff may have traveled and can present information to your students. Public and college libraries may have films available on other lands and peoples. Check your school system's curriculum guides to obtain activities and additional information.

A "gold mine" of materials and information is available for Indiana teachers from the State Department of Public Instruction, Division of Migrant and Bilingual Education, in Indianapolis. A sampling of items

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includes: tests for bilingual children, texts for English as a second language, films, videotape cassettes, multimedia kits, word lists and activities, journals, foreign language dictionaries, flash cards, reading kits with pictures, bilingual workbooks and readers, and many other materials. Human resources are also available through this division.

The following lists are sources whereby you can obtain additional multicultural materials.

Free and Inexpensive Multicultural Materials

Native American

"American Indian Posters"--$2.00
(8 posters, 9" x 12"--No. VA 170)
Hayes School Publishing Company
Wilkinsburg, PA 15221

"Indian Lands and Communities"--free
(8½" x 11" map)

"American Indians Today"--free
(Pamphlet giving statistics, facts, etc.)
Indian Rights Association
1505 Race Street
Philadelphia, PA 19102
(Send self-addressed, stamped envelope)

"The Indian Arts of New Mexico"--$1.50
(Beautifully illustrated and descriptive magazine)
New Mexico Tourism and Travel Division
New Mexico Commerce and Industry Department
Bataan Memorial Building
Santa Fe, NM 87503

"Indians: Food and Cookery"

"Indians: General Reading List . . ."

"Indians: Legends and Myths"

"Indians: Music"

"Indians: Origin"

"Indians: Religious and Ceremonials"

"Information About Facts on American Indians and Alaskan Natives"

"Information About Indian Pen Pals"

"Information About the Indian People"
(Free pamphlets describing forms of life, culture, etc.)

"Indians, Eskimos, and Aleuts of Alaska"

"Indians of North Carolina"

"Indians of the Great Lakes Area"

"Indians of the Dakotas"
(Free booklets describing various tribes)

"Indian Land Areas"--free
(26" x 40" informative map of reservations, tribes, locations, etc.)
U.S. Department of the Interior
Bureau of Indian Affairs
Office of Public Information
1951 Constitution Avenue, N.W.
Washington, DC 20242

"New Mexico Indian Reservations and Pueblos"--free
(Descriptions and information on 25 Indian tribes)
Inter-Tribal Indian Ceremonial
P.O. Box 1
Church Rock, NM 87311

"Source Directory"--free
(Native American owned and operated arts and crafts businesses)
Indian Arts and Crafts Board
Room 4004
U.S. Department of the Interior
Washington, DC 20240

Hispanic

"A Forgotten American"--free
(Resource unit on the Mexican American for teachers)

"The Chicano"--$1.50
(Short stories trace the evolution of the Chicano as reflected in literature. A Mentor Book, 318 pages)
El Dorado Distributors
2489 Mission Street Suite 17
San Francisco, CA 94110

For information and materials to teach the cultural heritage of the Hispanic child.

Bilingual Education Service Center
Title VII, E.S.E.A.
Midwest Resource Center
500 South Dwyer
Arlington Heights, IL 60005

Dissemination and Assessment Center for Bilingual Education
7703 North Lamar Boulevard
Austin, TX 78752

R. and E. Research Associates
4843 Mission Street
San Francisco, CA 94112
(Offers "Teaching the Chicano/Mexican-American Cultural Heritage in the Elementary School: A Teacher's Guide, Parts I and II")

General

"Black Dimensions in American History"--free
(People, dates, and accomplishments)
Carnation
5045 Wilshire Boulevard
Los Angeles, CA 90036

"February Is Black History Month"--free
(An annotated list of films on black history for rent or purchase)
Audiovisual Center
Indiana University
Bloomington, IN 47401

"Hawaii--A Cosmopolitan Society"--free
(18" x 24" informative map of Hawaii, profiles, etc.)
California and Hawaiian Sugar Company
1 California Street
San Francisco, CA 94106

"Like You Like Me"--free

"Humanities"--free
(Two posters depicting a variety of ethnic groups)
Encyclopaedia Britannica Education Corporation
425 North Michigan Avenue
Chicago, IL 60611

Selected information packets currently available from NCBE:

Arabic
Bilingual Education Information Packet
Bilingual Special Education
Bilingual Vocational Education
Chinese
Effectiveness of Bilingual Education
Filipino
Gifted and Talented
Greek
Indochinese Programs and Resources
Japanese
Korean
Native American
Parental Involvement
Puerto Rico and the Virgin Islands
Punjabi and Other East Indian Languages
Refugee Resources
Yaos and Mien
National Clearinghouse for Bilingual Education
1300 Wilson Boulevard, Suite B2-11
Rosslyn, Virginia 22209
(800) 336-4560
(Up to 3 different single packets are free. Additional titles and multiple copies of any one title are $2.00 each. Write for their complete listing of materials.)

Selected Consulates and Sources for Multicultural Materials

Consulate of Argentina
20 North Clark
Chicago, IL 60602

Australian Consulate General
Suite 2212--One Illinois Center
111 East Wacker Drive
Chicago, IL 60601

Consulate General of Belgium
333 North Michigan Avenue
Chicago, IL 60601

Japan Information Service
Consulate General of Japan
Water Tower Place, Suite 950 East
845 North Michigan Avenue
Chicago, IL 60611

Consulate General of Korea
500 North Michigan Avenue
Chicago, IL 60611

Consulate General of Brazil
20 North Wacker Drive, Suite 500
Chicago, IL 60606

British Consulate General
33 North Dearborn Street
Chicago, IL 60602

Ministry of Industry and
Tourism of Canada
Suite 404, 4th Floor
56 Sparks Street
Ottawa, Ontario, Canada K1P 5A9

National Capital Commission
of Canada
161 Laurier Avenue, West
Ottawa-Hull, Canada K1P 6J6

Consulate General of Chile
333 North Michigan Avenue
Chicago, IL 60602

Consulate General of
Republic of China
20 North Clark Street
Chicago, IL 60602

Consulate General of Denmark
360 North Michigan Avenue
Chicago, IL 60601

Consulate General of Ecuador
612 North Michigan Avenue
Chicago, IL 60611

Consulate of Finland
35 East Wacker Drive, Suite 1900
Chicago, IL 60601

Consulate General of the Federal
Republic of Germany
2200 Book Building
1249 Washington Blvd.
Detroit, MI 48226

German Information Center
410 Park Avenue
New York, NY 10022

Consulate General of Greece
168 North Michigan Avenue
Chicago, IL 60601

Consulate General of Guatemala
333 North Michigan Avenue
Chicago, IL 60601

Consulate General of Honduras
1040 West Granville Avenue
Chicago, Il 60649

Consulate of Lebanon
1125 South Brainard
La Grange, IL 60525

Consulate of Luxembourg
111 West Washington
Chicago, IL 60602

Consulate General of the
Netherlands
303 East Wacker Drive, Suite 410
Chicago, IL 60601

Royal Norwegian Consulate General
360 North Michigan Avenue
Chicago, IL 60601

Embassy of Pakistan
2315 Massachusetts Avenue, N.W.
Washington, DC 20008

Consulate General of Panama
1036 North Dearborn
Chicago, IL 60610

Consulate General of Panama
1036 North Dearborn
Chicago, IL 60610

Consulate General of Peru
8th South Michigan Avenue
Chicago, IL 60604

Consulate General of the
Philippines
30 North Michigan Avenue
Chicago, IL 60602

Consulate General of the Polish
People's Republic in Chicago
1530 North Lake Shore Drive
Chicago, IL 60610

Puerto Rico Federal Affairs
Administration
734--15th Street, N.W.
Washington, DC 20005-1068

Spanish National Tourist Office
Water Tower Place
845 N. Michigan Ave.
Suite 915 East
Chicago, IL 60611

Royal Consulate General of Sweden
333 North Michigan Avenue
Suite 2301
Chicago, IL 60601

Consulate General of Switzerland
307 North Michigan Avenue
Chicago, IL 60601-5369

Consulate General of Ireland
400 North Michigan Avenue
Chicago, IL 60611

Consulate General of Israel
111 East Wacker Drive
Chicago, IL 60601

Italian Government Travel Office
500 North Michigan Avenue
Chicago, IL 60611

Consulate General of Thailand
35 East Wacker Drive
Chicago, IL 60601

Turkish Embassy
Educational Attack
821 United Nations Plaza
New York, NY 10017

Consulate of Uruguay
33 North Dearborn
Chicago, IL 60602

Consulate General of Venezuela
20 North Wacker Drive
Chicago, IL 60606

Catalogs

Free Multicultural Materials

Write for catalogs to the following addresses.

Asian American Bilingual Center
National Dissemination and Assessment Center
California State University, Los Angeles
5151 State University Drive
Los Angeles, CA 90032

Bilingual Education Service Center
Midwest Resource Center
500 South Dwyer
Arlington Heights, IL 60005

Bilingual Educational Services
1607 South Hope Street
P.O. Box 699
South Pasadena, CA 91030-9987

Dissemination and Assessment Center
for Bilingual Education
7703 North Lamar Blvd.
Austin, TX 78752

El Dorado Distributors
2489 Mission Street, Suite 17
San Francisco, CA 94110

Freebies Magazine
P.O. Box 5797
Santa Barbara, CA 93108
(*Freebies: The Magazine with Something for Nothing.* $6.00/year for 9 issues of a variety of materials for parents, teachers, and children--not necessarily multicultural materials.)

Institute of Modern Languages
P.O. Box 1087
Silver Spring, MD 20910-0087

"Publications Available Outside Canada"
Supply and Services Canada
Printing and Publishing
Hull, Quebec, Canada K1A 059

R. and E. Research Associates
4843 Mission Street
San Francisco, CA 94112

H.E. Harris and Company
Boston, MA 02117
(Stamp and coin catalogs--free worldwide stamps, coins, bank notes, packets, etc.)

General Materials

Write to the following publishers for current catalog prices.

Educators Progress Service, Inc.
214 Center Street
Randolph, WI 53956
(414) 326-3126
(Educators guides to free audio and video materials, films, filmstrings, materials, social studies materials, teaching aids, and curriculum materials)

Incentive Publications, Inc.
P.O. Box 120189
Nashville, TN 37212
(Free and inexpensive learning materials)

Pitman Learning, Inc.
6 Davis Drive
Belmont, CA 94002
(415) 592-7810
(*Free and Inexpensive Materials for Preschool and Early Childhood* by Robert Monahan and *Selected Free Materials for Classroom Teachers* by Ruth Aubrey)

Publishers Central Bureau
One Champion Avenue
Avenel, NJ 07131
(Books, prints, and records--free catalog)

Serina Press
70 Kennedy Street
Alexandria, VA 22305
(703) 548-4080
(Free loan 16mm films about foreign lands)

Dale E. Shaffer
Library Consultant
437 Jennings Avenue
Salem, OH 44460
(*Posters for Teachers and Librarians: A Sourcebook of Free and Inexpensive Items*)

United Nations Publications
Room A 3315
New York, NY 10017
(United Nations Publications in Print--free. Some inexpensive materials are available in this publication. My letter of inquiry resulted in the receipt of certain free pamphlets, booklets, addresses of embassies in the U.S., and a UN map, plus additional listing of inexpensive materials for member nations.)

U.S. Government Printing Office
Superintendent of Documents
Washington, DC 20402
(*Selected U.S. Government Publications*--free)

University of Northern Iowa
Extension Service
Cedar Falls, IA 50613
(*Yours for the Asking* by Joseph Lamberti and Cynthia Cummings--Educational Service Publication No. 27--$2.50)

World Book-Childcraft International Educational Services
Station 8
Merchandise Mart
Chicago, IL 60654
(312) 341-8782
(*Teaching Materials Catalog*--free. Includes listings of inexpensive reprints of selected articles from World Book Encyclopedia and classroom posters, teaching-learning guides, and other educational materials)

If possible locate and write for specific items. This generally guarantees the greatest amount of useable materials. When the items arrive, screen them for appropriateness to your goals and objectives. If free loan materials become damaged, send a letter of explanation when returning them.

The amount of materials you can obtain is virtually limitless. Take time to write for these materials. You will be amazed by the response. You have now opened up new doors to sources of instructional materials.

HOORAY! THE MELTING POT IS EMPTY

Mary Ann Simbol

I believe it only proper that my comments for this Twelfth Annual Reading Conference be made in memory of Richard Willey, Dean of the School of Education at ISU, who died of a heart attack last week. Dean Willey was an advocate of a multicultural education component in the School of Education's curriculum. I hope that my comments today and this entire reading conference, whose theme is "Cultural Awareness and Reading," will be a start in fulfilling a goal that an outstanding educator had for this university.

As you read the title of this presentation, you may or may not have understood the concept *melting pot*. I believe it appropriate to begin by discussing definitions of key concepts whose meanings have changed over a period of time.

Between 1880 and 1915, there were 35-40 million immigrants coming to the United States from Europe and other homelands (Krug, 1977). They were encouraged to adopt America as their new home and to leave behind the "old country traditions." In 1980 Israel Zangwill, an English-Jewish author, had his play, "The Melting Pot," performed in New York City (Banks, 1979). In the play, the various cultures in America all melted into one culture which was to be a new, superior, American culture. People went into the pot being different and came out all the same. The melting pot concept was developed throughout the decades and identified by sociologists in the 1940s, 1950s, and 1960s (Krug, 1977). Society pressured ethnic groups to give up their traditions and to be a part of mainstream America. Ethnic groups, wanting to be accepted as Americans and yet not totally able to give up their traditions, tended to stay together. Ethnic neighborhoods grew in large cities such as Chicago, New York, and Detroit. The family, religion, and the neighborhood meant security for those of different cultures. Schools adhered to the melting pot concept. Teachers, in less than positive ways, encouraged students to be alike, to leave their ethnic cultures at home. Children with ethnic dialects tried harder to speak, look, and act like the other children. Ethnic parents wanted their children to be American, to play baseball, and to eat apple pie. In trying to be "an American," ethnic children and their parents learned to be ashamed of their ethnic traditions. Some even changed or shortened their last names so as not to be identified as Greeks, Poles, Italians, or members of another ethnic group.

The melting pot concept was not working. Ethnic groups were not all the same. Each had its own religion, food, and customs. They did not all melt into one pot and come out as one new, superior, American culture.

In the 1970s and now the 1980s, there has been a rebirth of a concept called *cultural pluralism*. *Cultural pluralism* was first introduced in the 1920s by a philosopher named Horace M. Kallen (Krug, 1976). He saw America as a pluralistic society--a society made up of many cultures.

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Each culture deserved the right to be different, to be proud of its heritage. As he discussed the concept of *cultural pluralism*, he emphasized the phrase "Unity in Diversity."

Cultural pluralism, as discussed today, takes on additional meanings. Cultural pluralism calls for an understanding, an appreciation, and respect for different cultures. It is the recognition that each culture has something positive to contribute to society. Culture is not limited to ethnic groups; geographical areas can also make up various cultures. Rural Americans have different cultures from city residents who have different cultures from suburban residents. Their language, values, and traditions give them an identity unique to their cultures.

Religion, food, gestures are all considered a part of one's culture. So, today when we speak of cultural pluralism, we broaden the definition to include ethnic groups plus other areas which make individuals different from one another.

The melting pot is empty. No longer is society saying that everyone must melt into one supreme American culture. Cultural pluralism is alive.

How has the school responded to the needs of this pluralistic society? In 1980 I completed a study which investigated the educational philosophies of 48 Indiana public secondary schools. At that time 15 of the schools felt that they were educating their students for a pluralistic society. That is a poor respresentation for such an important issue. Schools are faced with the challenge of meeting the needs of a pluralistic society. I believe reading can help schools meet that challenge.

The melting pot concept gave teachers the right to treat all students alike. One story tells of an ethnic child who used many gestures when answering a question (Novak, 1975). The teacher did not understand that this characteristic was a part of his culture and insisted that he sit on his hands until he learned how to speak without using gestures.

With a new cultural awareness, teachers will realize that the reason one child never talks or reads aloud or the reason another child is so verbal and always volunteers to read is a result of each child's culture. It does not mean that the verbal child is brighter than the quiet child. However, it could mean that the quiet child's culture has taught her to internalize everything and that verbalizing it is not important. Whereas, the other child's culture has taught her to let go of her emotions, to verbalize everything she thinks or feels. Only by being acquainted with various cultures will a teacher truly be able to understand the students in a class.

The pride that ethnics had to give up decades ago is being found again by their grandchildren. Children can be proud of their ancestors and the contributions they have made to society. Parents and grandparents can serve as resource people or speakers in the classroom. A person's culture no longer needs to melt away.

Teachers have a responsibility to know each student, to understand each student's culture, its religion, food, and traditions. This may require research by the teacher. It does require developing into a sensitive, caring teacher. In the elementary grades, reading is one place to develop cultural awareness among the students. For example, the teacher

should know if a certain story would offend a particular child because of that child's cultural beliefs. Are there children in the classroom whose religion forbids them to celebrate Halloween? Will reading Halloween stories offend those children? No longer can the teacher make assumptions about the children's religions. If Christmas stories are read, then would it not be appropriate to read stories about Hanukkah? If there are Jewish children in the classroom, historical information concerning their religious holidays could be read and discussed. Moslem children or cultures with other religions would have the same opportunities. Even if all the children are of the same religion, cultural awareness of other religions is important in order to develop an understanding and respect for people with different beliefs. Teachers need to realize that their values are not always the same as the children's values and should not be imposed upon them. The culture mandates a child's value system.

I believe it is fair to say that most elementary classes use basal readers. Basal readers in the last few years have attempted to include more women in nontraditional roles in pictures and more ethnic groups in pictures and stories. A teacher has the responsibility to read a story carefully to ensure that old stereotypes are not evident. A story about an ethnic group does not promote cultural awareness if negative stereotypes are reinforced by the reader. I recently read a story in a basal reader which was about a little Arab boy in his native land. The pictures were not accurate. Negative stereotypes were reinforced. The teacher needs to be culturally aware enough either not to use the story or, if it is used, to discuss how inaccurate it is. It could then be supplemented with a story containing reliable content and accurate pictures.

Children of various cultures could bring in stories or suggest stories which could supplement the basal series. The children's cultural experiences should be related to the reading. If the children are all of the same culture, the need for supplemental readings to acquaint them with other cultures is essential.

Cultural pluralism includes the definition of *family*. *Family* has different meanings for different cultures. The nuclear family which consists of a mother, father, and children is not the same definition various cultures have for *family*. For some cultures, *family* is a single parent with a child or children. For other cultures, the extended family is the definition for *family*. It consists of mother, grandmother, and child or children. Or it is a mother, an aunt and uncle, and the child or children. The combination can continue. So when a basal reader has a story about a family and the picture depicts a mother and father and two children, there are going to be some children who simply do not relate to that definition of *family*. Other stories with different family units should also be included in their readings. If worth is to be given to each culture, then children need to see that being different is not wrong.

Cultural pluralism should be a part of the secondary school curriculum. Each content area lends itself to lessons which allow for an appreciation of and a respect for various cultures. I will limit this discussion to a few examples.

For years, the secondary student in an English class has been reading American literature and British literature with perhaps a poem or two from an author of a different culture. Only in the last decade have authors from other cultures been anthologized or frequently studied. Each ethnic

group, or culture, has literature which could be read in an English class. Through student involvement and teacher research, stories from various cultures could be studied. Allow the class to be student-centered and the pluralistic class will be able to relate their experiences to what they read.

An example of an easy poetry lesson would be to read poems by black authors Nikki Giovanni and Gwendolyn Brooks. For part of the lesson, ask the students to find the differences in tone, content, and the time period in which the poems were written. Then place on the board a picture of each author and ask the students to identify each. The students should be able to relate the qualities of the poem to the pictures. Nikki Giovanni wrote with an angry pen and Gwendolyn Brooks wrote with a tranquil pen. Both women were black, but both were from different cultures due to their environment and time of life.

Math is a good class in which to develop a cultural awareness. Students could graph populations of ethnic groups in America. They could plot which ethnic groups voted for which president in a recent election (Payne, 1977). Or, they could indicate on a graph the number of people from different cultures who hold public office and show the geographical area in which they live. They could read about the various contributions ethnic groups have made to the field of mathematics. Additional readings and research would give students a chance to develop a new pride in their culture in addition to mastering their math concepts.

A music class provides further opportunities for cultural awareness. The history of music of various cultures can be researched, discussed, and performed. Folk, jazz and country music as well as music of other cultures all have worthwhile aspects which can make the music class more interesting while giving the students a chance to be proud of their heritage.

Perhaps Home Economics provides the easiest class for developing a cultural awareness. Home Economics is usually divided into various subject areas. Some of the classes in secondary schools include early childhood, family life, foods, and clothing. The early childhood and family life classes allow students to read about different family units and how each culture views the family. In some cultures the family is very important and of little consequence in others. Students could also investigate the different definition various cultures have for the term *family*.

In foods classes, students could read or learn from their peers or specialists in the field about what foods are unique to each culture. In some cultures, it is acceptable to eat raw meat and to eat with one's fingers. Some cultures insist on a large variety of foods at each meal while others believe in serving very few different foods.

The religion of a culture may prohibit certain foods from being eaten. For example, a strict member of the Jewish religion would not eat pork. Students could learn new words, such as *kosher*. They could go grocery shopping to find which foods are kosher and which are not. They could understand why certain plates are used at mealtime by strict members of the Jewish faith and why certain foods are eaten on certain days. This new cultural awareness could lead to a new cultural pride and a new respect for another's beliefs.

A clothing class offers the opportunity to read about and to make garments characteristic of one's culture or of other cultures (Payne, 1977). It also affords an opportunity to understand the rationale behind what some cultures believe is appropriate dress. What is considered appropriate to a middle-class, white, Anglo-Saxon, Protestant parent may not be appropriate to a strict Italian Catholic parent.

To illustrate in more detail the importance of one's culture, I would like to mention briefly a situation that has given students a new pride in and respect for their culture. In this situation, all of the content areas are interrelated as a certain culture is recorded.

In 1966 Elliott Wiggington, a Cornell Graduate, began teaching in an Appalachian mountain area of northern Georgia. After six weeks of struggling to teach an English class the traditional way, a partially burned lectern, and bored students, he decided to try a new approach (Wiggington, 1972). He asked the students if they would like to start a magazine. Thus, *Foxfire* was born. The magazine's contents came from the community, the students' culture. The students interviewed and photographed their neighbors, grandparents, and others in the community. There was a richness in their culture that could be captured. It was not too late to record the folklore of the generations, the recipes, the ways in which one survived in the mountains. By getting the students involved in their culture, they learned to love and respect the people and the area. Prior to that involvement, students seemed to have no sense of pride in their culture.

For the magazine, the students interviewed individuals on a tape recorder and then transcribed the tapes. The topics ranged from shoemaking to constructing toys and games, to building a log cabin, to making chairs and churning butter, to making moonshine. The list continues and includes every aspect of life in the mountains. Everything was worth recording. It was their history. It was a culture very different from the culture of New York City, and yet one of which to be proud.

The *Foxfire* project blossomed. The students were the decision makers. Those who in the past had experienced difficulty reading and writing were now actively engaged in both. The magazine developed into a *Foxfire* book published each year and sold nationwide. In the 1980 *Foxfire* book, the publisher boasts that the students had expanded their operation to include a television show for the community cable TV station, a series of record albums of traditional music, and a series of investigations into the environmental and political affairs of the community. What Elliott Wiggington started over a decade ago gave one culture a chance to say, "We do have worth." He dedicated the 1980 *Foxfire* book "to those people who, in many different ways, embrace and celebrate their own cultural inheritance, recognizing in it the real wealth and strength of this nation." The *Foxfire* project is still very much alive. The 1982 *Foxfire* book features the various religions of the people in that geographic area.

A *Foxfire*-type project could be developed in any school. The students involved in the *Foxfire* project were reading, writing, becoming decision makers and bankers, and developing self-confidence as they learned about their culture. With a *Foxfire*-type project, the community and the school might finally have a chance to work in harmony with both benefitting from the experience.

Culture and reading in the schools cannot be separated. Reading is one of the keys for helping teachers, administrators, and students to develop a culture consciousness.

Cultures in America can survive with dignity. Reading activities in the elementary and secondary grades can be developed to promote a respect for each culture's traditions. Everyone has something in common in America. The differences are what bring richness to this society.

Teachers need to understand various cultures. They need to help students to be proud of their cultures. It is only through a conscious effort on the part of all individuals of every culture that we are allowed to celebrate the individuality of all people and say: "Hoorah! The melting pot is empty."

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FOLK LITERATURE: A MOTIVATING FORCE IN LEARNING TO READ

Marvis Canon

I have been followed for over half of my life by children both at home and in school who know that I know where to find a "good story." This has resulted in great fun with children as well as serious study for me. This interest in finding and defining good stories is what led to today's topic: "Folk Literature: A Motivating Force in Learning to Read."

The word *motivation*, meaning "to stimulate to action/to provide with incentive," has always caused me to wince. Too often motivating children to read seems to deal with putting stars on charts or giving prizes for reading the most words. It is my contention that real motivation can be developed through children's natural interest in hearing good stories, and that in folk literature we find all of the best elements of good stories.

The fact that you are here today indicates that you are looking for such real motivation for children because you are aware of a real need. Countless articles in the past decade about acute reading problems have now been topped by the lead feature in a May 1982 *U.S. News and World Report*: "Ahead: A Nation of Illiterates?" which claims that one in five American adults lacks reading skills to handle minimal demands of everyday living and another thirty million are marginal readers. People are increasingly speaking in telegraphic prose and barely reading captions. It is possible Americans could become illiterate in their native tongue. One stated reason is a decline in standards for conversation and for literature.

In 1952 my concern was not with students' ability to read, but with a comparison between students who acquired a mechanical reading ability and had little interest in literature, and those who acquired real understanding and appreciation and loved to read. By 1982 we have all been told that Johnny *can't* read.

One insight to the current situation has been provided by Bruno Bettleheim and Karen Zelan in an article in the November 1981 *Atlantic Monthly* entitled "Why Children Don't Like to Read." This article was condensed this spring in the Sunday newspaper *Family Weekly* and retitled with a misleading headline: "Johnny Wants to Read." This more positive statement is of little help because I'm not sure it is true now for the majority of children.

If children do not like to read, why not? I am told that Johnny is not motivated. Bettleheim and Zelan say teachers and parents know the great pleasure involved in learning and should be able to see how this pleasure is too often stolen from a child by adults who do some very foolish things. Even if a high-interest book is used instead of bland stories (the major problem to begin with), by focusing on a decoding process for its own sake or by over-instructing/over-moralizing about the story, an adult reader robs the child of a necessary personal adventure and discovery of a story's "enchantment." Two other serious pitfalls should be avoided: talking down to children and faking an interest in a story.

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And what ages are we talking about in our concern? It seems to get lower every time I read a new study. Apparently third grade is the current time one can predict success in school from reading ability. Age one is now the time some educators say reading awareness must begin. That may sound silly, but just to entertain myself as a former English teacher, I *did* read to my infants and pointed out words in books and grocery stores before they could walk; I soon recognized the value of this game. The learning-to-read process is going on at all ages. And wherever you find anyone in need of learning-to-read, traditional literature is a good source with which to begin.

Today the material I will present is chiefly for young children; however, the same approach can be used with all ages. The Swiss use forms of traditional literature with great success in their primers. It was the method used in teaching an adult German class which I took many years ago. This summer it will be used for upper-elementary and junior-high remedial readers at our University School. The reason for its success is that this literature comes from an oral tradition that was meant for all ages.

Traditional literature includes all stories, riddles, fables, myths, and legends in the oral tradition. Many writers have used folkloristic elements and their books could also be included in traditional literature. In fact, I highly recommend using such authors as Wanda Gag, Ruth Sawyer, and Harve and Margot Zemach in this first motivating process. These same people, as you will note on the distributed reading list, have rewritten many old tales for children.

Today I will focus on the traditional tale as presented in picture-story books. My purpose is to discuss why the traditional tale should be used, mention aspects of the tale that you may not have considered, show some publications, and demonstrate ways to use the tales with young readers--or older readers, for that matter.

I really believe that if children are saturated with good stories (and that means daily) self-motivation in wanting to read will result. Some schools schedule daily free-reading time for all, including the janitors. Surely any home can do the same if reading is a high priority. I used to bring home about twenty-five books every few weeks for my own preschoolers. Each child, after having a *need* to hear a good tale developed as part of their daily expectations, *had* to learn to read because I wasn't always available.

Your first concern should be to increase your own knowledge of children's literature. Besides continually reading as many books as you can that are "good stories," I recommend a mini-course in children's literature by studying the chapter on traditional literature in Charlotte Huck's *Children's Literature in the Elementary School* (1976) and Northrup Frye's pamphlet *On Teaching Literature* (1972). Children's literature cannot be isolated from literature as a whole. But let us begin with the tale.

I have become convinced that young children need the authority of the best storyteller and the structure of the folktale in order to build an understanding of literature of the past and also to develop a basis for coping with less structured contemporary literature. So many books now are small slices of life and specialized information and children have a hard time "tying it all together" (as Snoopy would say).

The ageless quality of the folktale makes it easy for adults to become involved with folktales, thus providing the genuine motivation of their own interest. Folktales have been an important part of the heritage of every country; their survival alone indicates their significance for people everywhere. By using the old tales, one is also sure to include values, imagination, and ideas from all cultures, thereby encouraging a child to think. A child will gain a universality that will help him understand, communicate, and expand his concerns for humanity while he is also expanding his own language skills. Most of these old tales *do* have a language beyond a child's speaking and experience level. I believe this is good. If a child hears stories only on his own vocabulary or experience level, not only will his vocabulary remain limited, but new concepts and original thinking will be stifled. Obviously, imaginative thinking will keep a child from being bored. These stories can provide, therefore, a basis for self-motivation.

Simplicity is a concept to keep in mind, however. The well-chosen folktale has a simple structure as well as all the essential literary elements which a child must be able to identify in learning what reading is all about. When you listen to the various tales presented today, be aware of these basic yet simple literary elements: the *framework structure*, which shows that story development leads to an understanding of all imaginative literature, past and present; the *simple setting*, in which time and place are established immediately; the *stereotypic characters* that are easily identified as good or evil; and *plots* that begin in action and come to a climax quickly. Both *realistic* and *imaginative elements* which will reappear in all of a child's future reading are found in the tale.

Styles of the tales vary. They all, however, include favorite characteristics: repetition of events and phrases or unusual chants, success plots, and dialogues of interesting language. Different styles of the same tale by different translators are good to use in teaching reading. We will present several versions of *Snow White and the Seven Dwarfs* as examples.

I do not believe every story should be analyzed when reading it to a child. In fact, it is a sure way to kill a love of reading. However, at some point the literary elements just mentioned must be identified in the same way a person learning music, art, or weaving techniques must understand the basic structure or he can never participate beyond a mediocre level.

One can organize using tales in many significant ways:

1. Tales are most easily catagorized by country. Since the Grimm brothers began collecting German tales a century ago, folklorists and editors have produced countless international collections. More recently artists and translators have joined in making single tales available in an incredible variety of styles and reading levels. Some reading authorities say pictures distract from learning to read; however, as a "motivator" of reading, the new picture-story books serve as a delightful way to arouse initial interest about cultures all around the world. I will show you examples of the same tale from different countries--something children love to "discover." It is always a great surprise, for example, for them to be told "Cinderella" has over 500 versions.

2. Tales can be selected according to theme. These themes include every topic and cultural value in the world. The power of love and kindness dominate. Evil and cruelty exist in many tales but are always resolved in a secure ending. Subtle and exaggerated humor are, of course, favorite themes for children.

3. Motif categories are used by all folklorists. Motifs (the smallest part of a tale that can exist by itself) include magic objects, magic transformation, enchantment, trickery, and wishes.

4. Major tale "types" (according to Antti Aarne and Stith Thompson's *Types of the Folktale*, Helsinki: Suomalainen Tiedeakatemia, 1961) are used by all folklorists. Types include the following high interest types for children: cumulative, animal, wonder, noodlehead, and realistic.

In the list prepared for you, I have chosen from six to ten titles to represent each major tale type. My University School student helpers and I shall present examples from each type, including various themes from a variety of cultures following a favorite motif for children of all ages: trickery. Most of these books must be read to a young child, some can be shared in reading together, and others are simple enough to use as readers. All are suitable to use with puppets. As we begin our presentation of adapted folk tales for children, note the classification on your list. The starred titles will be used for our readings, puppetry, and discussion. All books on the list will be on display for your examination after the presentations.

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Speakers Marvis Canon and Lawrence Reck.

The object of education is preparation for more effective service.

Martin Luther

THE "CULTURALLY RESPONSIVE" PRESCHOOL*

Ruth Robinson

Teachers as Transmitters of Culture

One of the earliest class assignments I request of my students enrolled in Cultural and Ethnic Awareness for Young Children is to provide a brief description of their cultural identity, including the significant individuals and experiences contributing to that identity. Perhaps not surprisingly, this is a perplexing, agonizing, mystifying task for many of them. Few students go beyond the self-assessment that "I'm white and Protestant." A cultural or ethnic identity, they think, is reserved for the people with dark skins or "unusual accents" or the foreign-born. Other students who address the task with greater determination seek (often for the first time) information from their parents or other relatives about ancestral origins and traditional family customs or practices. Their writings and discussions reveal minimal exposure to and understanding of the cultural diversity that is a reality in our society and the world.

There are at least three immediate concerns generated by this lack of cultural/ethnic identity among many students and a lack of knowledge about groups different from themselves:

1. How might a teacher facilitate the development of a positive culture/racial identity of young children if the teacher is without an articulated identity?

2. Could a teacher be effective in instructing young children with diverse language patterns, social styles, values, and behaviors in the absence of a refined understanding and sensitivity to these differences?

3. Could a teacher be an effective model in preparing children and youth for a future in "Plural America" without an understanding of the impact on children of racism, intolerance of differences, victim blaming, etc. (Greene, 1976)?

To each of these concerns, some might argue that the teacher's role is to provide a sound academic environment--to enhance the child's physical, intellectual, and emotional development--and that aspects of cultural or racial identity should be left to the family, community, or other social institutions outside of the school.

It is a deeply embedded assumption, however, that teachers as well as parents are transmitters of culture. Each takes an active role in enabling "the child to know and understand society's shared ideas about values, attitudes, beliefs and behaviors" (Phillips, in press, p. 1). For many children, the values and behaviors shaped by and reinforced in the schools

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* The term "preschool" is used in this presentation to denote any program designed to provide for the care and education of young children.

are mirrored by those of their families and culture. But the school experiences of black, Hispanic, and other minority children, often characterized by low academic achievement, high drop-out rates, and other educational "disadvantages," confirm that their language, learning style, and cultural background are not sanctioned by the schools.

The educational system in our society has historically served as a vehicle for the assimilation and acculturation of ethnically different groups, beginning with the immigrants. They were taught to reject their culture in favor of the "superior" Anglo-Saxon, Protestant culture (Richardson, 1976). "Culturally different" children of today find themselves in a similar predicament within the context of the schools, despite society's recognition that the notion of a "melting pot" is a myth.

Early Childhood Education and the Culturally Different Child

The field of early childhood education, while still relatively new to public education, has also revealed concern about the culturally different child. The primary concern expressed in the literature of the past two decades has been the relationship of the child's cultural background to the content and quality of his educational experiences. For example, a review of the literature of the late 1960s (Robinson, 1976) yields two distinct and polarized models for interpreting the behavior of Afro-American and Mexican-American children and for developing educational strategies to meet their needs.

One model assumes a "deficit" view of the minority child's culture and capabilities. Cultural patterns and lifestyles of the minority child and family are viewed as injurious to his intellectual and emotional development because they are incompatible with those of "mainstream," middle-class white Americans. Early intervention and compensatory programs, such as Head Start, were designed to minimize or eradicate the language, cognitive, and social patterns of the "culturally disadvantaged" child. They sought to expedite assimilation of behaviors and values of the idealized American norm (Baratz and Baratz, 1970).

A second model, termed the "cultural difference" model, challenges the ethnocentric views of the "cultural disadvantage" model. Data collected by scholars such as Baratz (1969), Cohen (1969), Dillard (1972), Hilliard (1976), and Ramirez (1974) receive a cultural interpretation that recognizes the unique and legitimate linguistic, cognitive, and interpersonal styles of the culturally different child. This model rejects the attempts of educational institutions to mold children of ethnic minority backgrounds to conform to a mainstream model. Instead of *changing the children*, proponents of this model seek ways to *humanize the institution*, to take advantage of prevailing cultural patterns and preferred styles in order to enhance the learning process. Ramirez (1974), for example, has observed the teaching, relating, and motivating strategies of Mexican-American parents in California and Texas in order to train and evaluate teachers in experimental classrooms of his Culturally Democratic Learning Environments Follow Through Model at the University of California, Santa Cruz.

Early Childhood Education and Multicultural Education

The new thrust of multicultural education at all educational levels may encourage even another response to cultural differences in the early

childhood setting. This approach would not only provide an environment responsive to diverse cultural patterns of children and families, but also actively promote ". . . cultural identity *and* positive attitudes toward various cultural and ethnic groups . . . in order to increase the potential for positive relationships among groups of people" (Ramsey, 1982, p. 15, emphasis added).

In my opinion, the field of early childhood education has an opportunity to take a leadership position in the development and implementation of multicultural education. There are several reasons why the early childhood setting is a natural place to begin:

1. The beginnings of race awareness and the development of racial attitudes are evidenced at a very early age among young children in the U.S. and other countries (Porter, 1971). Numerous studies of children aged 3-5 reveal not only that racial awareness was present, but also that children reflected the socially prevailing attitudes about racial differences even in the absence of direct contact with groups different from themselves. Spontaneous comments and questions of preschool children reported by Sparks (1980) point to a growing awareness and interest in the physical characteristics of themselves and others (skin color, facial features, language differences, etc.). Five- to eight-year-olds were described as showing greater interest in cultural "group" characteristics (customs) and nationality, and a heightened awareness of racism toward their own group. Conversely, the potential for the development and expression of personal prejudice is also heightened for this age group. Thus, countering the formation of racist attitudes would seem to demand early intervention (Milner, 1981).

2. Enhanced self-awareness and self-esteem are major goals shared by both early childhood education and multicultural education. The relationship between a positive self-concept and motivation, academic achievement, and personal adjustment are well-documented and should receive attention in all educational endeavors. While the goal of developing a positive self-concept is important for all children, as one author aptly states, "constructing a positive and knowledgeable racial/cultural identity is one of a Third World child's major developmental tasks in our racist society" (Sparks, 1980, p. 5).

3. Multicultural materials (books, records, dolls, teaching pictures, etc.) are currently available for use in the early childhood setting, along with numerous resources in the community for more direct *multi*cultural experiences. Elementary or secondary programs may have greater difficulty locating appropriate materials, although several projects are underway for the development of such materials. The use of multiracial/multicultural materials has shown encouraging results in changing the attitudes of white, elementary school children toward Afro-Americans and Native Americans, and enhancing the self-concept of Native American, West Indian (black), and Asian children (LaDue, von Eschenback, & Wylie, 1974; Milner, 1981).

With the conviction that programs for young children are a sound beginning for multicultural education, what are appropriate strategies? What are the indicators of a "culturally responsive" preschool?

The following list of strategies is far from exhaustive but is presented to encourage the educator to become more introspective in examining the environments which serve young children. These strategies involve the role of the teacher and interactions with the child, the group, co-workers, and parents and the community.

The Teacher

The teacher must demonstrate competencies in providing an environment conducive to the enhancement of the child's physical, social, and intellectual as well as cultural development. Essentially, this is a plea for a standard of excellence in teaching and care-giving capabilities. The teacher should also be knowledgeable of other cultural groups and continue to reflect upon her/his own attitudes about and responses to diversity.

Teacher-Child Interactions

Teacher-child interactions must reinforce acceptance of differences in language, learning styles, and other behaviors. This means a flexibility in teaching/relating styles that incorporate modes of learning which are active as well as passive, cooperative as well as competitive, personal as well as impersonal, and intuitive as well as analytic. While recognizing cultural patterns, the teacher must guard against relating to any individual child in a stereotypic manner. It should be remembered that there is substantial diversity of styles, preferences, values, and behaviors *within* each ethnic or cultural group. The teacher should actively, but comfortably, initiate activities and discussions to build a positive racial/cultural identity in each child. It is also important to help develop positive attitudes toward groups different from the child's. Such activities might include discussions valuing all shades of skin color, types of hair, and other racial characteristics, the identification of leaders in the anti-racist struggle, and participation in events that emphasize racial/cultural heritage and pride. (Also see Council on Interracial Books for Children, 1980.)

Teacher-Group

The teacher should take an active role in reinforcing respect, cooperation, communication, and other social skills among all children in the group. Name-calling or exclusionary behavior, misconceptions about other groups, questions about race or other differences should not be ignored but immediately responded to honestly and at a level appropriate to the child's understanding. In heterogeneous classrooms/communities opportunities are abundant for daily sharing and discovery of similarities and differences in racial, cultural, and socioeconomic backgrounds. In homogeneous classrooms/communities, where multicultural awareness and understanding is just as imperative (if not more so), the teacher may have to provide more vicarious experiences to help children look beyond their relatively insulated environments.

Teacher-Staff Interactions

The ethnic composition of the staff and supporting personnel, as well as the status afforded to their respective assignments and responsibilities, should reflect equity rather than discriminatory policies or practices. Practices in employment discrimination are, of course, not solely limited to the schools; problems of the school are merely a microcosm of larger and more complex problems of society. However, it is important for minority and non-minority children to be exposed to minority adults in positions of authority and leadership. Furthermore, all of the adults in the setting must be willing to actively model positive intergroup relations and work to combat racism on all fronts.

Teacher-Parent-Community Interactions

All parents must be encouraged and supported as primary contributors to their children's development and education. Their involvement in the early childhood program should be authentic rather than "token." This means involvement in the determination of goals for children and program policies, as well as using them as resources for classroom activities. It may be difficult for the teacher to relate to the parent who is different and equally difficult for the low-income or minority parent to relate to the middle-class teacher (black or white). This situation could stand as a barrier to interactions based on trust and confidence. Understanding the stresses under which both teachers and parents are struggling, however, can lead to the development of a working relationship on behalf of the child (Richardson, 1976). Finally, parents should be encouraged to talk with their children about the racial and cultural diversity of our world and about the realities of racism. Such realities include the content of child-rearing practices among Afro-American mothers (Richardson, 1981), as well as mothers with a similiar history and status.

In conclusion, the development of a "culturally responsive" preschool is not without its challenges. Our society at large has not been culturally responsive. The ills of our society which reflect a lack of multicultural awareness and sensitivity were not created by the schools nor are they likely to be completely resolved by the schools. But the schools, and each individual teacher, have an important role to play in the amelioration of these ills when we remember that

> There is no such thing as a neutral educational process. Education either functions as an instrument which is used to facilitate the integration of the young generation into the logic of the present system and bring about conformity to it, *or* it becomes the "practice of freedom," the means by which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world. (Richard Shaull, Foreword, *Pedagogy of the Oppressed*, by Paulo Freire, 1970)

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Speakers Ruth Robinson and Otto J. Shipla.

We must believe what we teach our children.

Woodrow Wilson

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READING AND LEARNING DISABILITIES--EAST ASIA

Otto J. Shipla

Introduction

The world has become technologically complicated and industrialized, and thus the greater need for all peoples to be functionally literate. Every child in the world, regardless of who or where he may be, should be entitled to an education, and being able to read and write is the basic beginning. Educators the world over were moved a few years ago by UNESCO's publication of the book *Learning to Be*, about the need for every child to have a chance to develop his potential, and more recently by the follow-up publication *Education on the Move*.

When studying reading disabilities scientifically, there is indeed a contrast between the United States and many European countries versus, for example, Ethiopia with a literacy rate of 10 percent, Brazil where more than 50 percent of first graders are dropouts or, worst of all, Cambodia where few, if any, people up to the age of 14 have known a school because of the Vietnam War, the famine of 1977-80, and the Vietnamese invasion and occupation still in progress. (Incidentally, the writer had firsthand contact with the Cambodian disaster when he visited Cambodian refugee camps in Thailand in 1980 with Thai professors who were training Cambodians to teach basic reading and mathematics to Cambodian children.)

Values of Comparative Studies

Why be concerned about reading disabilities in other countries? Sharing knowledge may indeed be helpful to our own cause. The study of reading disabilities in recent years has been subsidized federally in many countries: Canada, U.S.A., and Mexico; Austria, Denmark, France, Germany, Luxembourg, Switzerland, Sweden, and Finland; Yugoslavia and Israel; and the U.S.S.R., Czechoslovakia, and Poland in Eastern Europe. Findings of different approaches to a particular disability problem may yield valuable information which can be used elsewhere. Thus the need for comparative study of reading difficulties is not without purpose. Also, the need for bilingual education in the U.S. has grown in recent years with the influx of a Hispanic population and refugees from Vietnam, Laos, Cambodia, and even Poland. Perhaps a knowledge of reading difficulties and approaches to solving them may be helpful to the teacher involved in a bilingual situation.

Of course, care must be taken in using information from other countries' comparative studies in solving reading difficulties because the tests are not the same in every country, countries do not agree on exactly the same use of terms (half a dozen words are used to mean "dyslexia"), and the alphabet, characters, and processes used in encoding and decoding words in different countries may produce other variables.

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Reasons for Reading Difficulties

I first became very interested in reading disabilities in Southeast Asia when I visited more than 200 elementary classrooms and observed teaching in all parts of Thailand during a 1975-1977 UNESCO Project in student teaching and elementary education. Many elementary teachers told me that many of their children could not read well.

Usually in developing countries the reasons for reading difficulties are given as: teachers without enough training, frequent pupil absences due to work in the fields, and lack of intelligence of the pupil. The knowledge of dyslexia--that even a certain percentage of normal children have reading and learning difficulties--is not yet widespread.

In a comprehensive survey of reading and learning problems in many European countries and the U.S.A., the following were listed as reasons for difficulties:

1. Poor environment
2. Lack of motivation
3. Absences
4. Defects in teaching
5. Emotional factors
6. Illness or malnutrition
7. Hearing and vision
8. Mental retardation
9. Brain damage
10. Genetic or congenital brain dysfunction. (Tarnopol & Tarnopol, 1981, pp. 7-8)

Reading Difficulties in Thailand

Let us take a closer look at reading difficulties in one of the East Asian countries--Thailand. It would seem, if figures were accurately known, that the percentage of Thai children with dyslexia may be quite small. The many problems, Thai educators contend, are in the rural areas, and these are due to:

1. Teachers without enough training about reading disabilities, methods, child psychology

2. Lack of sufficient materials for teaching and learning

3. Absences due to the nature of rural life where children often have to work to help support the family

These problems are obviously associated with the rural areas since most wealth and good schools are still concentrated in Bangkok and other big cities, despite continuing reforms and progress in recent years.

Perhaps learning to read the Thai language is easier than learning to read English. Thai is a phonetic tonal language with 44 consonants and 27 vowels. Thai students have to spend more time learning to recognize consonants and vowels but when they have mastered these they have little trouble with decoding. Each consonant or vowel represents an exact sound so this makes Thai easier than some other languages where some letters or characters may have several sounds.

The only trouble beginning readers may have is with tones, but this seems to be minimal as they have been brought up in an environment where a tonal language is used and so, prior to beginning reading, they know tones from oral language. The Thai language has high tones, middle tones, low tones. For example, *ka* (low tone) means "chicken"; *kha* (high tone) means "egg."

The real causes of reading difficulties in Thailand are lack of reading materials and, in many cases, the need for better teaching, as I have seen many times firsthand and as noted by Thai educators. I often saw 50-60 children in one class. Again, these difficulties are associated with the rural areas. Some rural schools have no books and no teaching materials other than a teacher and a chalkboard.

Pupils in rural schools come mainly from low socioeconomic families. A preschool environment conducive to building a background for reading, with picture books and reading materials, as found in so many developed-country homes, is nonexistent. Pupils' motivation and even physical health--since health facilities, knowledge of nutrition, etc., are also substandard in rural areas--hinder their capacity to learn.

Teachers in rural or up-country schools, not only in Thailand but in other developing countries as well, are usually of lower quality and have heavier pupil-teacher ratios. They often have less training and do not know the latest and best methods of teaching. Many of them do not know how to handle those children who have severe reading problems and those whose reading levels are much lower than the pupils' actual grade levels.

As already noted, in learning to read in Thailand, decoding seems to be a very minimal problem. Comprehension is a much bigger problem. In 1981 the Department of Teacher Education of the Ministry of Education in Bangkok cited the following kinds of difficulties:

1. Basic sight words not known (mostly Pali and Sanskrit words)
2. Inability to use context clues
3. Word-by-word reading
4. Failure to understand (3 and 4 may be due to inadequate previous experiences)
5. Incorrect phrasing
6. Low rate of speed

Schools for Hilltribe children, especially in the North Region of Thailand, are just beginning to be developed. It is not known what the reading difficulties of such children are, but I have heard Thai teachers complain about the proper pronunciation of Thai words by such children, inasmuch as they speak a tribal dialect prior to coming to school. And indeed, it is not just the Hilltribes in the northern mountains of Thailand that are a concern, but there are sizeable minorities in Thailand speaking languages other than Thai--significant numbers of Malaysians of the South, Khymers (Cambodians) in the East, and Karen of the West near Burma.

There have been language arts programs, some of them of very good quality, especially for the Malaysians of the South, programs of a bilingual nature, where children will use their native tongue in speaking

and reading, at least in Grade 1. After they have learned to read in their own language, with materials written in their own language, they begin a language arts program in the Thai language.

As has been so comprehensively suggested in a recent doctoral thesis by Sunantha Munsegvith (1982), instructor at Kasertsart University in Bangkok, folktales, so abundant in Southeast Asia and passed on from generation to generation, are an excellent vehicle to supplement a developmental reading program for non-Thai-speaking children in Thailand's primary grades.

In conclusion, it would seem that where teachers and pupils are prepared to teach and to study, reading problems are few. The problems are due mainly to lack of materials, poor teaching. and overly large classes. And although education is compulsory through the first six grades, the number of pupils who do have problems and become dropouts is existent, particularly in rural areas, in Thailand as well as in other developing countries.

Reading Difficulties in the Philippines

Let us now look at reading difficulties in the Philippines where teachers seem to have more difficulty in teaching reading. The big problem seems to be that there are three languages in which to teach everything concurrently: (1) Tagalog, the national language, (2) the dialect of the particular province, and (3) English. Observing a good Filipino teacher, often teaching the same content in three languages, it is indeed marvelous that it works. One almost believes the teacher is some sort of miracle worker and thinks how drained of energy she must be at the end of a day of teaching.

There seems to be variation in how reading is taught in various parts of the Philippines in these bilingual and tri-lingual programs, but, as one would expect, concentration on learning to speak and read in one language before another is attempted has made for much greater proficiency and comprehension in reading, as test scores have indicated. Yet in 1980 in the Bayubang Schools (Agusan del Sur, Mindanao, Philippines), I often saw the "miracle worker" teacher struggling with teaching the three languages even in Grade 1.

Some of the main reading problems in the Philippines include:

1. Words that have the same sound and different meanings:
   langgam - a bird (in dialect of northern Mindanao)
   langam - an insect (in Tagalog)
2. Incorrect intonation
   Parents do not speak precisely at home so children may not speak with correct tones
3. Too many syllables to learn--75 plus reversals making 150 "BA, BI, etc."
4. Confusion of English and Tagalog alphabet--*c*, *j*, *x*, *f*, *q*, *v*, and *z* are not found in Tagalog; substitutions of *k* for *h*
5. As already noted, too many languages--three

6. Pupils lack speaking vocabularies in Tagalog and English in the provinces away from Manila and, as a result, they are not ready to read
7. The curriculum has many subjects in it, so this creates a burden in teaching and learning reading for teachers and pupils
8. Lack of books, teaching devices, and materials

As noted several times, the same trend, much more acute than in Thailand, has prevailed: adequate books and materials in city schools, few books and materials in schools in rural areas. It was noted in the summer of 1980 how few materials, books, and supplies existed in schools in the rural areas of northern Mindanao and the rural schools near Cebu where I was a resource person in in-service training for elementary teachers.

Reading Difficulties in Japan

Japan has a very high literacy rate (99.7%), and contends it has few if any reading problems. However, dyslexia no doubt does exist and only very recently have Japanese tended to note U.S. and European research and writings in this area and begun to do a little research of their own.

Japan has been in the forefront from a literacy standpoint perhaps for several reasons: (1) Phonetic symbols (kana) are easy to learn and are used initially. (2) Japan has had strict compulsory education for over 100 years. (3) Japanese parents are very supportive of their children's education. (4) There are many low-priced, good reading materials throughout the country. (5) Many programs, movements, and contests to stimulate reading are in existence.

There are two kinds of writing in Japanese, *kanji* and *kana*, and *kana* has two versions called *katakana* and *hiragana* (see Figure 1). In *kana* there are 71 phonetic characters and only five vowels; so even though the Japanese child must learn many words in his first years of elementary school, the words are short.

Almost 2000 *kanji* characters must be learned during the elementary and lower secondary school years; but only about 40 or 50 of these are learned during the first year of school.

The Japanese use two reading procedures for *kanji*--the Japanese way and the Chinese reading procedure. One way characters have a specific meaning (the *kun* procedure). In the Chinese procedure characters may be partly phonetic and several characters may be used to pronounce one word. Mathematics and science are usually written horizontally while vertical writing is used in newspapers and books.

In disabilities other than reading, up until very recently, not much more has been done than in some of the lesser developed countries. Special Education has concentrated on education for the deaf and the blind in these countries. Only recent Japanese proposals mandated education for physically handicapped and mentally retarded.

As far as reading is concerned, despite the fact that Japanese children have many characters to learn, they seem to have fewer problems in learning to read than American and European children have.

HIRAGANA AND KATAKANA

ひらがな と カタカナ

pa	ba	da	za	ga	n	wa	ra	ya	ma	ha	na	ta	sa	ka	a	
pi	bi	ji	ji	gi		i	ri	i	mi	hi	ni	chi	shi	ki	i	
pu	bu	zu	zu	gu		u	ru	yu	mu	fu	nu	tsu	su	ku	u	
pe	be	de	ze	ge		e	re	e	me	he	ne	te	se	ke	e	
po	bo	do	zo	go		o	ro	yo	mo	ho	no	to	so	ko	o	

は	ば	だ	ざ	が	ん	わ	ら	や	ま	は	な	た	さ	か	あ	hiragana
ひ	び	ぢ	じ	ぎ		い	り	い	み	ひ	に	ち	し	き	い	
ふ	ぶ	づ	ず	ぐ		う	る	ゆ	む	ふ	ぬ	つ	す	く	う	
へ	べ	で	ぜ	げ		え	れ	え	め	へ	ね	て	せ	け	え	
ほ	ぼ	と	そ	ご		を	ろ	よ	も	ほ	の	と	そ	こ	お	

ハ	バ	ダ	サ	ガ	ン	ワ	ラ	ヤ	マ	ハ	ナ	タ	サ	カ	ア	katakana
ヒ	ビ	チ	ジ	ギ		イ	リ	イ	ミ	ヒ	ニ	チ	シ	キ	イ	
フ	フ	ヅ	ズ	グ		ウ	ル	ユ	ム	フ	ヌ	ツ	ス	ク	ウ	
ヘ	ベ	デ	セ	ゲ		エ	レ	エ	メ	ヘ	ネ	テ	セ	ケ	エ	
ホ	ホ	ド	ソ	ゴ		ヲ	ロ	ヨ	モ	ホ	ノ	ト	ソ	コ	オ	

Figure 1. Symbols of hiragan and katakana writing. (From *Comparative Reading and Learning Difficulties* by L. Tarnopol and M. Tarnopol, Lexington, MA: D.C. Heath and Co., 1981.)

Reading Difficulties in Taiwan

A glance at children of Taiwan as representative of Chinese children's reading yields some interesting information which is not too different from that found in other East Asian countries. Much has been done in Special Education in Taiwan (probably because of the American influence); however, most Chinese educators, until very recently, did not believe there was such a category as "learning disabilities." Several recent research studies have revealed that there are some children with "reading difficulties," children who do not fit into any other category of Special Education. One feature that needs more study is the fact that different decoding is used by the Chinese language than that used for English. One word is represented by a character and it is the visual perception that is done in Chinese rather than changing symbols to the auditory process as is done in English.

The research done so far with Chinese children has concluded that reading disabilities may or may not be caused by some sort of dysfunction of the brain. Reading disabilities can also result from mental and emotional deprivation. More research needs to be done.

Summary

It is very obvious that this presentation is only a very brief preface to the volumes that could be written about teaching and learning reading in any one country.

To conclude, we have attempted to take a quick look at reading problems in four parts of East Asia. In Thailand and the Philippines the stage of studying dyslexia scientifically has not yet been reached. Perhaps the bulk of reading difficulties in those countries, particularly in rural areas, are due, as the educators there contend, to poor environmental backgrounds, lack of books and materials, absences, and poorly trained teachers.

Although Japan and Taiwan are more scientifically advanced in evaluating reading progress, the reading problems seem to be fewer. Perhaps the nature of the language symbols and how they are perceived are influencing factors.

And it is recalled how one Thai educator of Chinese ancestry who worked on an education project with me used to say, "Japanese, Chinese, and Vietnamese are born to work harder than any of the other peoples of the world." If she is correct in her slogan, perhaps incessant hard work makes for fewer problems and greater achievement.

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The more new things a child has seen and heard the more he wants to see and hear.

Jean Piaget

Photographer Darrell Swarens.

Coming together is a beginning; keeping together is a process; working together is success.

Henry Ford

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